6037 WEAVER (John), Orchesography, or the Art of Dancing, by characters and demonstrative figures, wherein the whole Art is explain'd, with compleat Tables of all steps us'd in Dancing and Rules for the Motions of the Arms, &c. . . being an exact and just Translation from the French of Monsieur Feuillet . . The 2nd edition. N.B. to this this edition is added the Rigadoon, the Louver, and the Brittagne. *Engraved throughout*, with numerous curious diagrams. LARGE AND SOUND COPY, 4to., *panelled calf extra, gilt, y. e.*, £6 6*s*. J. Walsh, n. d. (c. 1706) ?

*** Title, Preface, and Contents 3 ll. + pp. 120. John Weaver (1673-1760) was the original introducer of pantomimes in England.

Dancing, see also p. 420.

ORCHESOGRAPHY

OR THE

ART

OF

DANCING

BY

Characters and Demonstrative Figures.

WHEREIN

The whole Art is explain'd; with compleat Tables of all Steps us'd in Dancing, and Rules for the Motions of the Arms, &c.

WHEREBY

Any Person (who understands Dancing) may of himself learn all manner of Dances.

BEING

An Exact and Just Translation from the French of Monsieur Feuillet.

By JOHN WEAVER, *Dancing Master.*

THE 2d. EDITION

N.B: To this Edition is added, the Rigadoon, the Louver, & the Brittagne, in Characters, with the Contents, or Index; the whole Engraven: and likewise may be had where these are sold, 20 Dances in Characters by Mr. Isaac, in one Vollume.

London, Printed for, & Sold by In°. Walsh, *Musick Printer, & Instrument Maker to his Majesty, at the Harp, in Catherine Street in the Strand; N°. 160.*

The Preface

I Perſwade my ſelf, that before ſo uſeful a Curioſity as the following Treatiſe, it would not be diſagreeable to the Reader, to give him an account of the Origin and Progreſs of the Art of Orcheſography. Furetier, in his Hiſtorical Dictionary, tells us of a curious Treatiſe of this Art by one Thoinet Arbeau, printed 1588, at Langres, from whom Monſieur Feuillet, in his Preface, ſuppoſes this Art to date its firſt Riſe and Birth, tho' he could never procure a ſight of it, as not to be found in Paris. But this very Book falling into my hands, I took care to peruſe it with ſome attention, but found it far ſhort of that Expectation, which ſuch Recommendation had raiſ'd in me: For tho' it might perhaps have given the Hint to Mr. Beauchamp; yet it is nothing but an imperfect rough Draught, nor is it confin'd to Dancing, ſince it treats beſides of beating the Drum, playing on the Pipe, and the like.

But notwithſtanding this blind Hint of Arbeau, to do Juſtice to Mr. Beauchamp, we muſt attribute to him the Invention of this Art, who in all Probability, could no more ſee the former Book, than Monſ. Feuillet. But as no Art was ever invented and perfected at once; ſo it remain'd for Monſ. Feuillet, to raiſe the compleat and finiſh'd Superſtructure on Monſ. Beauchamp's Foundation; and it muſt be allowed, that Monſ. Feuillet has carry'd this Art to a very great Perfection, and taken a great deal of Pains in the Improvement of the Character, & given Rules ſo juſt, and a Method ſo proper, that I cannot imagine any Man can flatter himſelf with an Ability of deſigning a better, or more regular manner. For this reaſon I choſe rather to follow his Method entirely, than attempt any Alteration of my own, which I have done with that Care and Diligence, that I think I may aſsure the Reader I have omitted nothing that

he has deliver'd. I have also made it my Business to bring the Reader acquainted with the meaning of my Author, as well as his Words, which is a Happiness every Translator has not the Power of arriving at, as generally either ignorant of the Subject or Language he translates from, or into, or both.

There will be no need to enforce the Use of this Art, and by Consequence recommend the Book that teaches it, to all Lovers of Dancing, since it carries its own Evidence with it self, and has already convinc'd them of its Benefit and Advantage; and I question not but others will find the same Satisfaction from their Study, which I have done, since by a close Application to this Character, I have made such a Progress in it, as to be able to communicate all Dances to the rest of the Profession at any Distance.

I have a great deal of Reason to believe, that had not I first undertaken to make Mons. Feuillet speak English, this Character had yet a longer while remain'd a Secret to this Nation; those who had made their private Market of it, not being willing to admit any Rivals in an Art, which chiefly distinguish'd them from others of their Profession.

I must undeceive some, who may perhaps mistake the Design of the following Treatise, and take it for an Instruction, or some Improvement in the Art of Dancing, or Method of Teaching. But I must assure them, that I am not yet Master of Vanity enough to venture upon a Task so difficult, and so invidious, since I am of Opinion, that there are not better Masters for instructing Scholars in a genteel Movement and Address, than the English.

I shall not therefore detain the Reader any longer in the Porch, but leave him now to enter, and improve.

Ingredere ut proficias.

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Orchesography

OR THE

ART

OF

DANCING

BY

Characters & Demonstrative Figures

By which any Person, who understands Dancing, may of himself easily learn all manner of Dances.

Of the Terms belonging to Dancing

THE *Explanation* of the *Terms* belonging to *DANCING*, ſeem to be altogether needleſs, ſince they are ſo plain and intelligible of themſelves: But leſt the Reader ſhould put wrong Conſtructions on thoſe *Terms* of *Art* which the *Dancing Maſters* make uſe of, I ſhall give the following *Explanation* of them ——

Dancing is compoſed of *Poſitions*, *Steps*, *Sinkings*, *Riſings*, *Springings*, *Capers*, *Fallings*, *Slidings*, *Turnings* of the Body, *Cadence* or *Time*, *Figures*, &c. ——

Poſitions, are the different Placings of the Feet in Dancing.

Steps, are the Motions of the Feet from one place to another.

Sinkings, are the Bendings of the Knees.

Riſings, are when we riſe from a *Sink*, or erect our ſelves.

Springing, is a *riſing* or leaping from the Ground.

Capers, are when in *riſing* or leaping from the Ground, one Leg beats againſt the other, which we call *Cutting*.

Fallings, are when the Body, being out of its proper Poiſe, falls by its own Weight.

Slidings, are when, in *moving*, the Foot ſlides on the Ground.

Turnings, are when the Body turns either one way or the other.

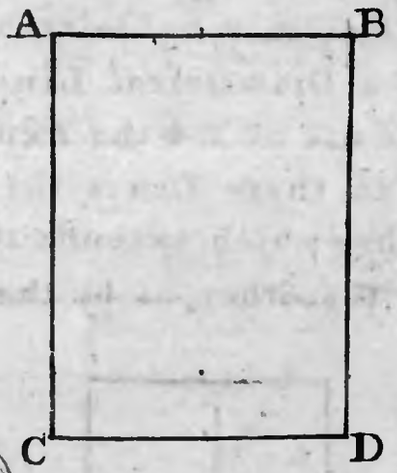
Cadence or *Time*, is a right underſtanding of the different Meaſures, and Obſervation of the moſt remarkable places in the *Tune*.

Figures, are *Tracts* made by *Art*, on which the *Dancer* is to move.

Before I proceed to demonſtrate what I have already explain'd, I ſhall deſcribe the *Room* or *Stage*, where *Dancing* is perform'd; as alſo the different *Tracts* or *Figures* to be made thereon, and the *Poſture* and *Preſence of the Body*, in which the *Performer* ought to ſtand. ——

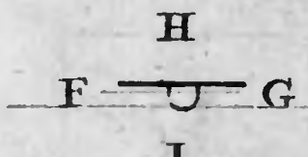
Of the Stage, Room, or School

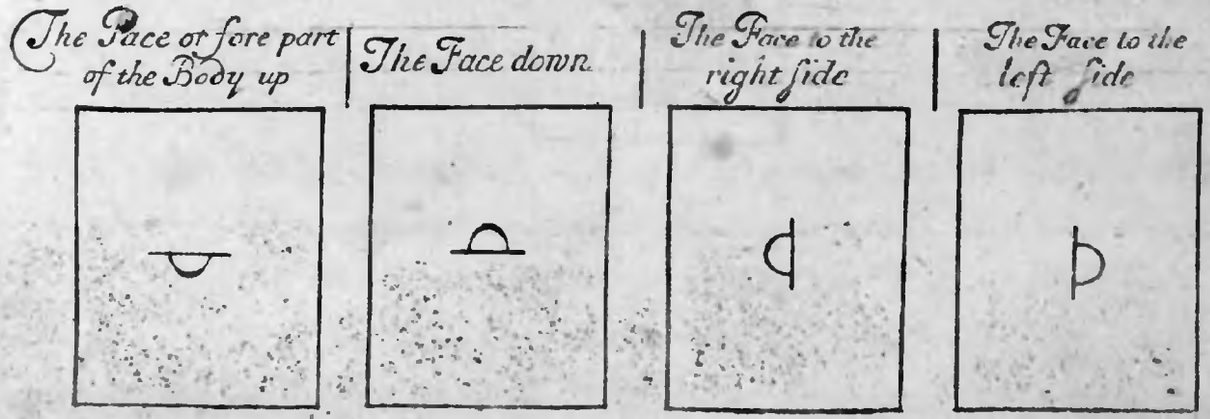
THE *Stage* or *Dancing-Room*, I ſhall repreſent by an *Oblong*, as in the Figure A B C D, of which the upper end is A B, the lower end C D; the right ſide B D, and the left ſide A C.



The Preſence of the Body

THE *Poſture* or *Preſence* of the Body, is to have reſpect to that part of the *Room*, to which the Face or Fore-part of the Body is directed, which I deſcribe by the Figure F G H I, of which F G ſhews the two ſides of the Body, H the Face or Fore-part, and I the Back or Hinder part.





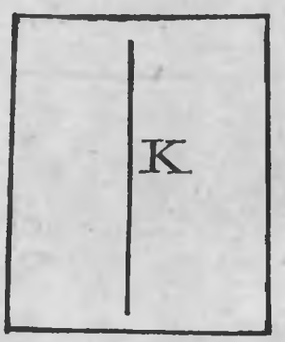
Of the Tract.

THE Line on which the Dances are deſcribed, I call the *Tract*.

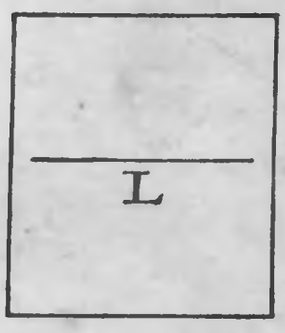
Which *Tract* ſerves for two Ends, the firſt to direct the *Steps* and *Poſitions*, and the other to repreſent the Figure of the *Dance*.

All *Steps* and *Poſitions* may be deſcribed upon two Lines, *viz* upon a *Right* Line, and a *Diametrical* Line; but becauſe the *Tract* muſt alſo be made uſe of for the Explanation of the Figure of *Dances*, I ſhall add to theſe Lines, the *Circular* and *Oblique*.

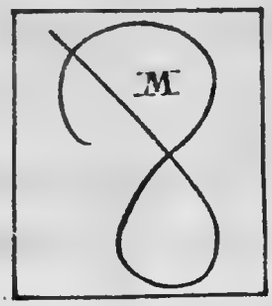
A *Right Line*, I call that which extends it ſelf in Length, from one end of the *Room* to the other, as by the Line mark'd K.



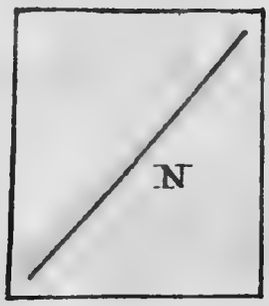
A *Diametrical Line*, is that which goes croſs the *Room* from ſide to ſide, as is ſhewn by the Line L.



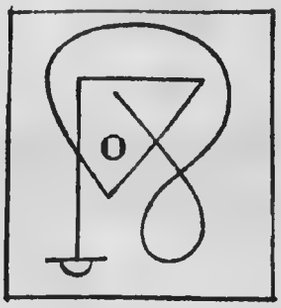
The *Circular Line*, is that which goes round the *Room*, as is expreſs'd by the Letter M.



The *Oblique Line*, is that which goes croſs the *Room*, from Corner to Corner, as may be ſeen by the Line N.



Every one of theſe *Lines*, or *Tracts*, may jointly or ſeperately form the *Figure* of a *Dance*, on which may be deſcribed the *Poſitions* and *Steps*, as in *Figure* O. The beginning of which *Tract*, is ſhewn by the *Character* repreſenting the *Poſture* or *Preſence of the Body*, which muſt be join'd to it, to ſhew the *Poſition of the Body* at the beginning of the *Dance*.



Of the Positions.

There are ten Sorts of Positions *generally us'd in* Dancing, *which are divided into* True *and* False.

The True *are when the Feet are plac'd uniform, and have the Toes turn'd out equally.*

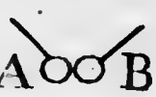
The False *are some of them uniform, others not, and differ from the* True, *in that the Toes are turn'd inward, or one in and the other out.*

In all Positions *whatsoever the Form of the Foot is known by these marks, Viz. That which resembles an* O *represents the Heel; the Line joyn'd to it, the Ankle; and the Extremity of that Line, the Point of that Foot.*

A half Position.

This Figure of the Foot, *is but a half* Position, *because it represents but one* Foot, *whereas a whole* Position *does that of two, as in the Figure AB.*

Position.



'Tis to be observ'd, that the Letter A, in the foregoing Figure, represents the left Foot, *and B, the right.*

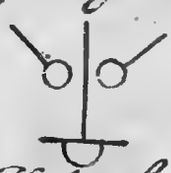
Of true Positions.

There are five true **Positions**. The first is when the two Feet are joinid together; the Heels being one against the other.

First Position.

The second is when the Feet are open, or sepeate, on a Line, one distant from the other the length of the Foot.

Second Position.



The third is when the Heel of one Foot is join'd to the Ankle of the other; which I shall hereafter term **Inclos'd**.

Third Position.

The fourth is when the two Feet are plac'd one before the other, the distance of a Foot in length.

Fourth Position.

The fifth is when the two Feet are cross'd, the Heel of one directly opposite to the Toe of the other.

Fifth Position.

Of false Positions.

There are also five of these The first is when the Toes are turn'd inwards; and touch each other, the Heels being open on the Line.

First Position.

The second is when the Toes are turn'd inwards, there being the distance of a Foot's Length between the Toes, the Heels as before.

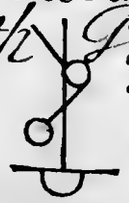
Second Position.

The third is when the Toe of one Foot is outwards, and the other inwards, the one parallel towards the other.

Third Position.

The fourth is when the Toes are turn'd inwards, so that the Toe of one Foot points to the Ankle of the other.

Fourth Position.



The fifth false Position, *is mark'd like the fifth true one, and seems to be the same* Position; *but notwithstanding, they are very different, for whereas in the true one, the Toes are turn'd outwards, in the false, they are turn'd inwards, crossing each other; so that the Heel of one Foot, is right against the Toe of the other; and is to be distinguish'd from the true one by a small Bar between the* Position.

Fifth Position.

Of Steps

Altho' Steps *made uſe of in Dancing, are almoſt innumerable, I ſhall nevertheleſs reduce them to five, which ſerves to expreſs the different Figures the Leg makes in moving: Theſe I ſhall call,* a Straight plain Step, *an* open Step, *a* Circular *or* round Step, *a* waving Step, *and a* beaten Step.

A Straight Step, *is when the Foot moves in a right Line: which is to be made two ways, forwards, and backwards.*

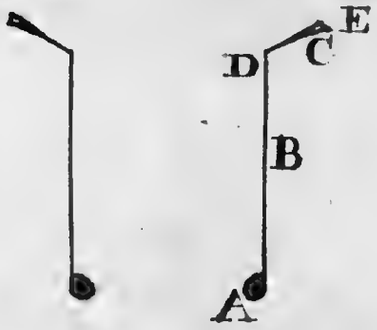
The open Step, *is when the Leg opens; which is to be done three ways, one outwards, another inwards, both which make an Arch or half Circle, and the third ſideways, which may alſo be called a* Straight Step, *becauſe the Motion of it is in a direct Line.*

The round *or* circular Step, *is when the Foot, in moving makes a* circular Figure, *of this there is two ways, one outwards and another inwards.*

The waving Step, *is when the Foot, in moving, turns both inwards, and outwards. There are three ways of doing this, forwards backwards, and ſideways.*

The beaten Step *is when one Leg, or Foot is beaten againſt the other. Of this there are alſo three ways of performing* viz. *forwards, backwards, and ſideways.*

A Step *is known by the Character following* viz. *a black Spot mark'd A, repreſenting the* Poſition *of the* Foot, *the Line drawn from that Spot, mark'd B, ſhewing the* Motion, Figures, *and* Largneſs *of the* Step, *as from A to D, and laſtly, by a ſmall ſide Stroke join'd to the End of the Line B, repreſenting the Foot, of which D is the Heel, and E the Point of the Foot, or Toe.*



A Demonstration of all the Steps *which have been before explain'd.*

A straight Step forwards.

The same backwards.

An open Step outwards.

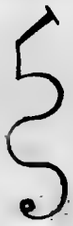
The same inwards.

The same sideways.

A Circular Step outwards.

The same inwards.

A waving Step forwards.



The same backwards.

The same sideways.

A beaten Step forwards.

The same backwards.

The same sideways.

To a Step *may be added these following Marks,* viz. Sinking Riſing, Springing *or* Bounds, Capers, Falling, Sliding; *holding the* Foot *up,* Pointing *the* Toes Plaging *the* Heel, turning quarter Turn, *a* half turn *a* three quarter Turn, *and a* whole Turn.

The Mark for a Sink, *is a little Stroke inclining towards the little black Head.*

A Sink.

The Mark for a Riſe *from a* Sink, *is when there is a little straight Stroke upon the* Step.

A Riſe.

The Mark for a Spring *or* Riſe *from the Ground, is when there are two of the aforesaid Strokes, which is sometimes called a* Bound.

A Spring, or Bound.

The Mark for a Caper, *is when there are three Strokes.*

A Caper.

The Mark for a Falling Step, *is when at the End of the little straight Stroke, another straight one is join'd parallel to the Step, and pointing to the Mark for the* Foot.

A Falling Step.

The Mark of a Slide, *is when at the End of the little Stroke a Small Bar is plac'd parallel to the* Step.

A Slide.

The Mark for the Foot *is when the* Step *is cut off.*

The Foot up.

The Mark for pointing *the* Foot, *without the Body's turning upon it, is when there is a* Point *directly at the End of that which represents the* Toe.

To point the Foot.

The Mark for placing the Heel, *without the Body's bearing upon it, is when there is a* Point *directly behind that which repreſents the* Heel.

To place the Heel.

A quarter Turn *of the Body, is ſhewn by a quarter of a* Circle *placed on the* Step.

A quarter Turn.

A half Turn, *is repreſented by a* half Circle.

A half Turn.

A Three quarter Turn, *is ſhewn by a* three quarter Circle.

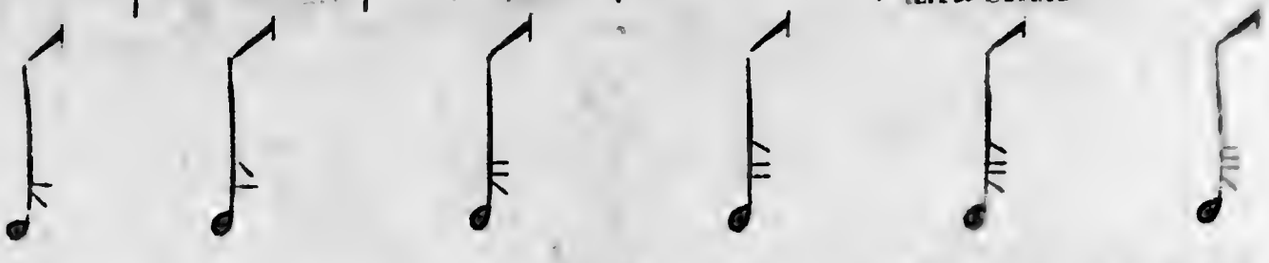
A three quarter Turn.

A whole Turn, *is repreſented by a* whole Circle.

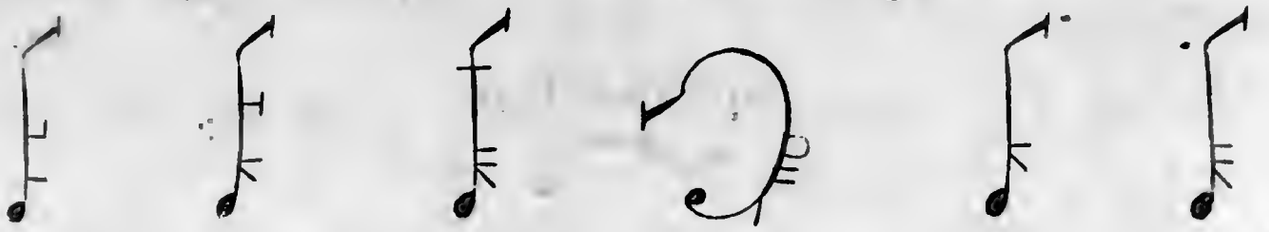
A whole Turn.

Steps may have several marks.

Sink & Rise | Rise & Sink | Sink & Bound | Bound & Sink | Sink Bound and Sink | Sink & Caper

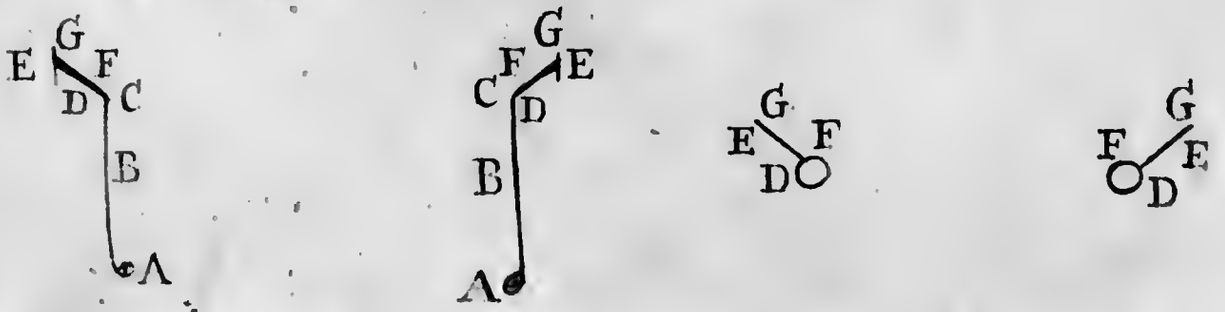


Rise & Fall | Sink Rise & Slide | Sink & Hop | Sink Bound and Turn | Sink Rise & point the Toe | Sink Bound & place the Heel



How to place the marks in their proper Order.

It is necessary first to know, that a Step *has three Divisions*, Viz. a Beginning, Middle, *and* End: *You must also consider the Foot, as well in* Steps *as* Positions, *has two Sides, an Inside & an Outside. The Beginning of the* Step, *is the Beginning of the Line, joining the little black Spot, as is shewn by the Letter* A. *The Middle is the Middle of the Line, as at Letter* B. *And the End, is the Extremity of the Line, joining that which represents the Foot, as at Letter* C. *The Outside of the Foot, is between the Heel and the end of the little Toe, mark'd* DE. *and the Inside, is that which is between the Heel and End of the Great Toe, as is mark'd* FG.



There are three ways of Sinking viz. *before the Foot moves, in moving, and after it has moved.*

When there is the Mark of a Sink *at the beginning of a* Step, *the* Sink *must be made before the Foot Moves.*

Sink before the Foot moves.

When the Sink *is mark'd in the middle of the* Step, *the* Sink *is not to be made till the Foot has made half the* Step.

A Sink in moving.

When the Sink *is mark'd at the end of the* Step, *the* Sink *must not be made till the* Step *is finish'd.*

A Sink after Movement.

It is the same thing in the Marks of a Rise.

Rise before the Foot moves. | Rise in moving. | Rise after Movement.

Sink and Rise before the Foot moves.

Sink and Rise in moving.

Sink and Rise after moving.

Sink before Moving and Rise in Moving.

Sink as before and Rise after Moving.

Sink in Moving Rise after the Movement.

Observations upon Springings.

Springings *may be perform'd two ways* viz. *with both Feet at once, or with one Foot only.*

The Springings *which are made on both Feet are mark'd upon the* Positions, *as hereafter will appear; whereas the* Springings *that are made in moving, are mark'd upon the* Steps, *as has been already shewn, and will again appear by the Sequel.*

Of Springing Steps.

A Springing Step, *is perform'd two ways, either by* springing *and* Falling *on the same* Foot *which moves forward, which I shall for the future, call a* Bound; *or* springing *and* Falling *on the Foot that does not move forward, which I shall call a* Hop.

When there is a mark of a Spring *upon the* Step *and no Mark for the holding up of the Foot after it, it shews that the* Spring *is to be made with the* Foot *that moves, which is call'd a* Bound.

A Bound.

But when there is a Mark for a Spring, *and afterwards a Mark for the* Foot *up, it signifies that the* Spring *must be made on the* Foot *that does not move afterwards, which is call'd a* Hop.

A Hop.

The mark for Falling, *has no proper Place assign'd it, and I shall only observe, that in* Rising, *when it is in Order to fall it is necessary the Mark for a* Rise, *should be near the beginning of the* Step

Rise and Fall.

The mark for a Slide, *has likewise no proper Place, when it is single on a* Step; *but when it is accompanied with other Marks as* Sinking Rising *&c. then it must be plac'd last.*

Sink Rise and Slide.

If after the Mark of a Slide *there be alſo the Mark for the* Foot up, *you muſt* Slide *no farther than that Mark ſhewing the Foot up.* Slide and afterwards hold the Foot up.

The Mark for the Foot up *may be plac'd either in the Middle, or the End; when it is in the Middle, it ſhews, that the* Foot *is only up, in Order to be ſet down afterwards.*

Foot up and then put down.

But when it is at the End, it ſignifies that the Foot muſt remain up. Foot up.

To Point *the* Toe, *and afterwards the* Heel, *there muſt be a* Point *on the outſide of that which repreſents the* Toe, *and another on the inſide of that which repreſents the* Heel.

To point the Toe, and after to place the Heel.

To place *the* Heel, *and afterwards* Point the Toe, *there muſt be a point on the outſide of that which repreſents the* Heel, *and another on the inſide of that which repreſents the* Toe.

To place the Heel and afterwards point the Toe.

It is to be Observed, that in the two foregoing Examples, the Point which is on the Outside of that which represents either the Toe *or* Heel, *is the Point from whence you must always begin.*

When there is a Point at the end of that which represents the Toe, *and another behind that which shews the* Heel, *it shews that the* Foot *must be set down* Flat.

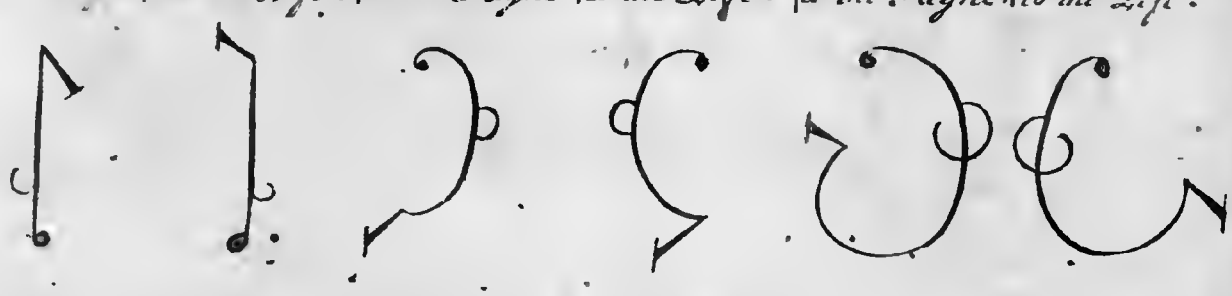
A Flat Foot.

Marks for Turning, *have no proper Places assign'd them no more than the* Falling *or* Sliding *Mark; but you must then observe to which side or turn, whether to the right or left.*

You must observe that the beginning of the Turning *Mark, is to be taken from that Part which is nearest to y^e black Spot.*

After having thus shewn the beginning of each Turning Mark, *you must observe exactly which way to turn, whether to the* Right *or* left, *as appears by the following Examples:*

A quarter Turn to the Right.	*A quarter Turn to the Left.*	*A half Turn to the Right.*	*A half Turn to the Left.*	*Three qu. Turn to the Right.*	*Three qu. Turn to the Left.*



The beginning of a whole Turn *or* turn quite round, *is more difficult to find out, because the* Circle, *which is the Mark of it, has neither beginning nor End; But it is nevertheless to be known by a* Point *placed on the side of the* Step; *from which* Point *the beginning being known, you make use of the same Rules as above.*

A whole Turn to the Right. A whole Turn to the Left.

When a Turn *is to be made but half a quarter round, it must be marked a quarter of a* Circle *on the side of the* Step, *without joining it to the* Step.

A half quarter Turn to the Left. A half quarter Turn to the Right.

I have already shewn, that all Steps *and* five Positi-ons, *which have but one Point at either of their Extremities, signify either the pointing of the* Toe, *or placing the* Heel, *without the Body's leaning on it, but when there happens to be two Points, it then shews that the Body must bear upon it.*

To bear the Body on the Toe. To bear the Body on the Heel.

Having explain'd all the before-mention'd Marks, *I hope it will not be thought improper to shew when* Sinkings, Risings.

Springings *and* Slidings *are to be made upon the* Toe, Heel, *or* flat Foot *as the following Examples will demonstrate.*

When there is a Point at the end of the sinking *Mark, it shews that the* Toe *must be bent downwards.*

Sink, the Toe towards the Ground.

When there is a Point behind the sinking *Mark, it denotes that the* Heel *must be bent downwards.*

Sink, the Heel towards the Ground.

When there is a Point at the end of the sinking *Mark, and another behind, it shews the* Sink *must be with a* flat Foot.

Sink the Foot flat.

When there is a Point at the end of a rising *Mark, it shews the* Rise *must be made on the* Toe.

Rise on the Toe.

When there is a Point behind the Rising *Mark, it shews that the* Rise *must be made on the* Heel.

Rise on the Heel.

When there is a Point at the end of a Rising *Mark, and another behind, it shews that the* Rise *must be on a* Flat Foot.

Rise on a flat Foot.

When there is a Point at the end of a Springing *Mark, it shews that the* Spring, Hop, *or* Bound, *must be made on the* Toe.

Spring on the Toe.

When there is a Point behind the Springing *Mark, it shews that the* Spring, Hop, *or* Bound, *must be made on the* Heel.

Spring on the Heel.

When there is a Point at the end of the Springing *Mark, and another behind it signifies that* Spring, Hop, *or* Bound *must be made on a flat* Foot.

Spring on a flat Foot.

When there is a Point at the end of the Sliding Marks, towards the Mark representing the Foot, it shews that the Slide must be made on the Toe.

Slide on the Toe.

When there is a Point at the other end of the Sliding Mark, it shews that the Slide is to be made on the Heel.

Slide on the Heel.

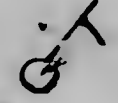
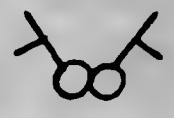
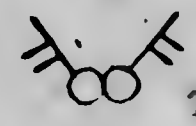
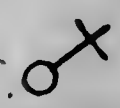
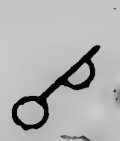
And when there is a Point at each end of the Sliding Mark, it denotes that the Slide must be made with a flat Foot.

Slide with a flat Foot.

Of marking the Positions.

All the Marks which have been hitherto demonstrated, are to be plac'd as well upon the half Positions or Positions, as upon the Steps, the Sliding only excepted.

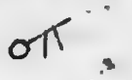
If there were, for Example, a sinking *Mark upon a* half Position, *it would shew; that the Knee of that Leg only was to be bent, but if* sinking *Marks should be on the* whole Position, *then both Knees are to be* bent *at the same time. The same is to be observ'd for* Rising, Springing *&c. The* Marks *on the* Positions *have no appointed Place, as they have on* Steps *excepting* Points *which are to be plac'd in the same manner as on* Steps.

Sink on one Foot.	Sink on both Feet.	Rise on one Foot.	Rise on both Feet.	Spring on one Foot.	Spring on both Feet.
					
Caper on one Foot.	Caper on both Feet.	One Foot up.	Feet up, and then down.	To point the Toe.	To be on both Toes.
					
To place the Heel.	To be on both Heels.	To point the Toe, and then the Heel.	To be first on the Toes, and then the Heels.	To place the Heel, and point the Toe.	To be first on the Heels and then the Toes.
To be on the flat Feet.	Both Feet flat	Turn on the Feet to the Ri.	Turn on both Feet to the Ri.	Turn on one Foot to the Left.	Turn on both Feet to the Left.
					

Of Positions *and* half Positions *having several Marks at once.*

Positions *and* half Positions *may have several* Marks *together as* Steps *have; and it must be observ'd of the* Marks *for* Sinking Rising Springing *and* Capers, *that the* Mark *plac'd nearest to the* O. *is what must be first made, but when there is the* Mark *for the* Foot *up, that must certainly be the last perform'd.*

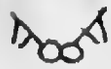
Sink, and rise on one Foot.



Sink and rise on both Feet.

Rise and Sink on one Foot.

Rise and Sink on both Feet.



Sink and Spring on one Foot.

Sink and Spring on both Feet.

Spring and Sink on one Foot.

Spring and Sink on both Feet.

Sink Spring, and Sink on one Foot.

Sink Spring, and Sink on both Feet.

Sink and Caper on one Foot.

Sink and Caper on both Feet.

Sink and Spring a half Turn to the Left on one Foot.

The same on both Feet.

Sink Caper a three quarter Turn to the Right on one Foot.

Sink Caper on both Feet a whole Turn to the Right.

Turn on the Toes a half Turn to the Left.

The same on the Heels.

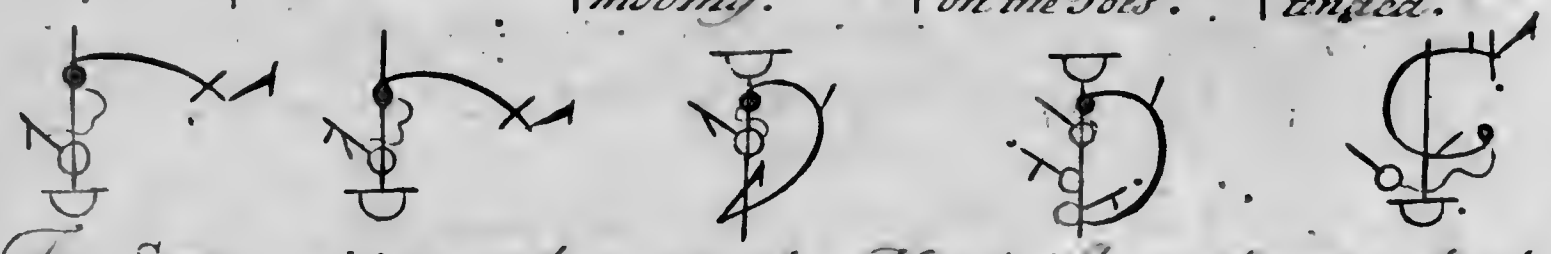
Sink rise, and turn a half Turn on the Toes of the Right.

The same on the Heels.

All the Marks of Sinking and rising which have been already demonstrated upon the Step, have Relation to the Bendings and Risings of both Knees: But when it shall happen, that in moving in a Dance, one Knee only ought to Bend or Rise, the following Rules must be observed.

It will be necessary upon this Occation, to understand when one Leg Moves, what the other ought to do; to demonstrate which, I shall make use of a half Position or a Step which must be ty'd together by a small Line, of which, one end is join'd to that which represents the Heel of the half Position, and the other to the Head of the Step. This Union denotes, that the half Position and the Step, are both to act at the same time.

To bend the left Knee while the right moves extended.	To bend & rise the left Knee, while the right moves extended.	To bend the left Knee, moving the right half way extended, and afterwards to bend in moving.	To bend the left Knee, the right moving extended, and sink in the middle of the step, and rise on the Toes.	To bend the right Knee in moving and rise towards the end, the left continuing extended.

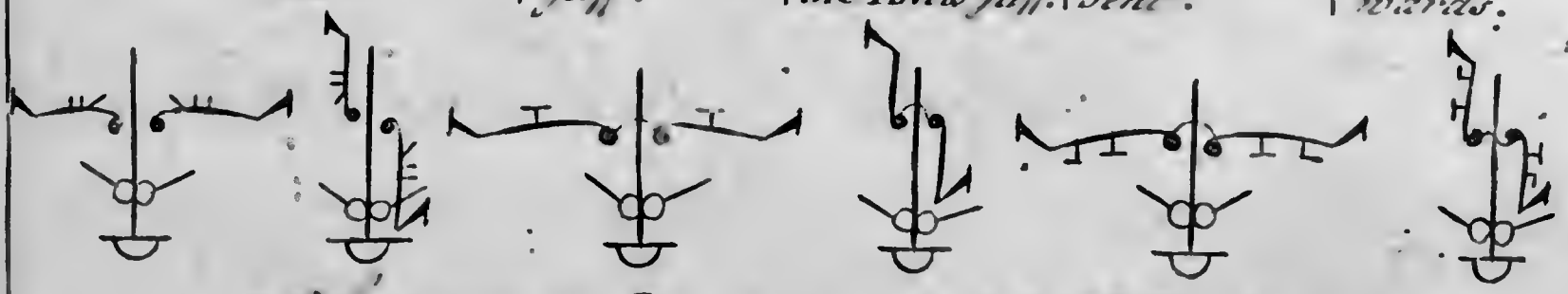


Two Steps *ty'd together at the Heads, shew they are both to move at once, which can only be perform'd by* Springing, *which I shall hereafter call a* Starting Step.

These kind of Starting Steps *may be practis'd two ways,* Viz. *with both* Knees *stiff, or falling with the* Knees *bent.*

The first of these needs no other Marks for Direction, but the sliding Mark; *but the other must have the* sliding *and* falling *marks together.*

Springing with both Feet over at once.	With one Foot forwards, and the other backwards, both at once.	A Starting Step with both Feet open, the Knees stiff.	A Starting Step on Foot forwards, the other backwards, the Knees stiff.	A Starting Step with both Feet open, & falling with both Knees bent.	The same one Foot backwards, the other forwards.

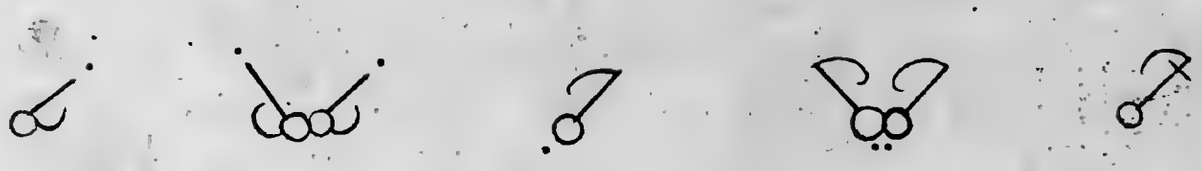


Of Waving Positions, and half Positions.

A Waving Position, *or half* Position, *is when the Foot waves, or turns inwards or outwards, whether upon the* Toe, *the* Heel, *or with the Foot up, which is explain'd by a kind of* Half-Moon *proceeding from that place which repre-sents either the* Heel *or* Toe, *and which demonstrates the Motion of the* Heel *or*

Toe *ought to make in* Waving. *If it be to wave upon the* Toe *the* Crescent *or* Half-Moon *ought to be plac'd where the* Heel *is represented, tending towards the* Toes *on that side you are to wave; on the contrary, if the* waving Step *is to be done on the* Heel, *or with the Foot up, the* Crescent *must be in the place which represents the* Toes *tending towards the* Heel.

Waving on the Toe, the Heel opening outwards.	*The same on both Toes.*	*Waving on the Heel the Toe closing inwards.*	*The same on both Heels.*	*Waving with the Foot up, the Toe closing inwards.*



of Positions and half Positions, which are wav'd and unwav'd.

Positions *and* half Positions, wav'd *and* unwav'd *are when the* Heel *or* Toe *returns to the place from whence either of them mov'd, which is explain'd by the* Crescent *being doubled returning to the place from whence it came.*

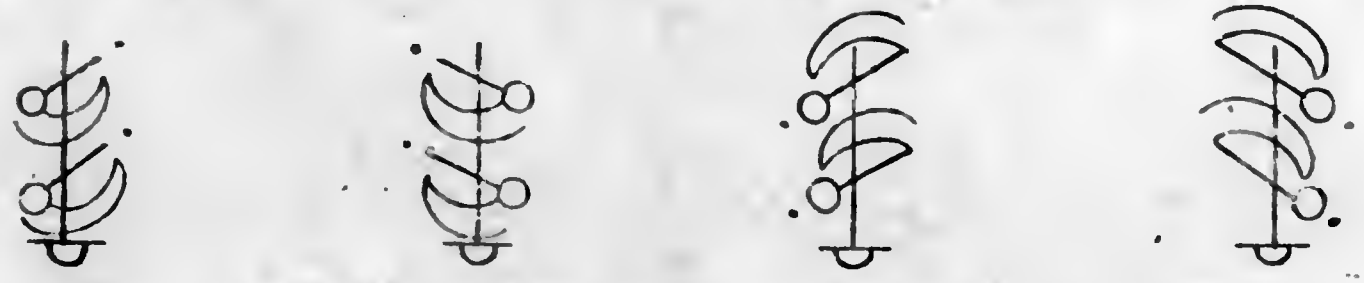
Waving and unwaving, the Heel opening outwards and then closing inwards.	*The same with both Feet.*	*Waving and unwaving, the Toe closing inwards, and afterwards opening outwards.*	*The same with both Feet.*	*Waving and unwaving with the Foot up, the Toe closing inwards and then opening outwards.*

Examples of waving Positions, where the Toes *or* Heels *wave both one way, and are distinguish'd by the* Crescents *being both on the same side:*

Waving on both Toes, the Heels moving to the Right.	The same to the Left.	Waving on both Heels, the Toes moving to the Left.	The same to the Right.

Examples of waving and unwaving Positions, where the Feet turn and return both on the same side.

To turn on the Toes, the two Heels moving to the Right, and returning to the Left.	The same to the Left and to the Right.	To turn on the Two Heels, the Toes moving to the Left and then returning to the Right.	The same to the Right and to the Left.



Of the Change of Positions.

The Change of Positions is changing or shifting from one Position to another whether true or false; to wit, from the first to the second, from the second to the third and so on.

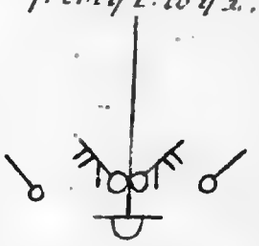
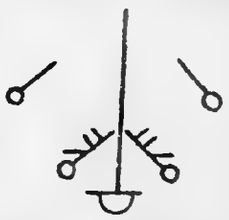
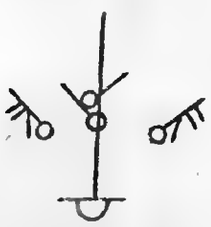
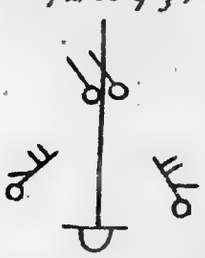
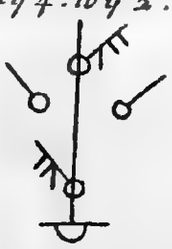
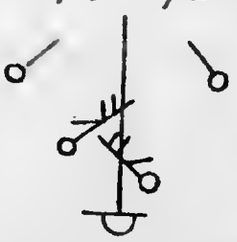
The Change of Positions is made two ways, either by springing or waving.

Those which are perform'd by springing, are done when you spring from one Position, and fall in another: and those which are perform'd by waving, must be done on the ground by waving the two Feet, or each Foot separately, either on the Toes or Heels.

The shifting of Positions by springing, may be known by what follows: viz. by two Positions, one of which has springing on it, and the other none.

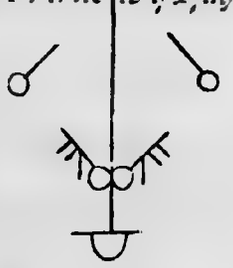
a TABLE of ye shifling of ye True Positions.

a TABLE of ye Changing of ye False Positions

from ye 1st to ye 2d. 	from ye 1st to ye 3d.	from ye 1st to ye 2d. 	from ye 1st to ye 3d.
from ye 1st to ye 4th.	from ye 1st to ye 5th.	from ye 1st to ye 4th.	from ye 1st to ye 5th.
from ye 2d to ye 3d. 	from ye 3d to ye 5th.	from ye 2d to ye 3d. 	from ye 3d to ye 1st.
from ye 4th. to ye 2d. 	from ye 3th. to ye 1st.	from ye 4th to ye 2d. 	from ye 5th. to ye 4th
from ye 4th. to ye 4th.	from ye 3d to ye 3d.	from ye 3d to ye 3d.	from ye 4th to ye 4th.

A TABLE of ij changing true positions into false positions.

from ij 1st true to ij 2d false.



from ij 1st true to ij 3d false.

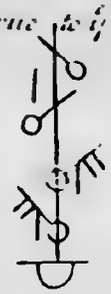
from ij 1st true to ij 4th false.

from ij 1st true to ij 5th false.

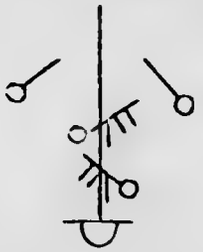
from ij 2d true to ij 3d false.

from ij 3d true to ij 1st false.

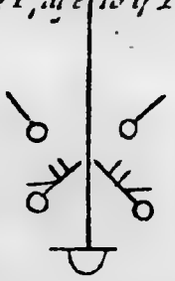
from ij 4th true to ij 5th false.



from ij 5th true to ij 2d false.



from ij 1st false to ij 2d true.

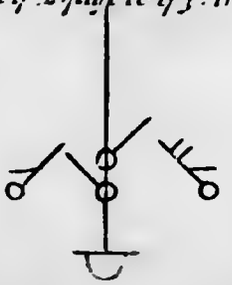


from ij 1st false to ij 3d true.

from ij 1st false to ij 4th true.

from ij 1st false to ij 5th true.

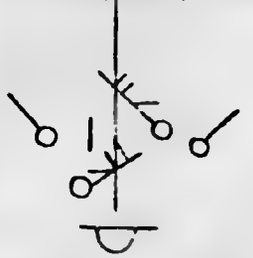
from ij 2d false to ij 3d true.



from ij 3d false to ij 4th true.

from ij 4th false to ij 1st true.

from ij 5th false to ij 2d true.



a TABLE of shifting from false positions to true ones.

from ij 1st false to ij 2d true.

from ij 1st false to ij 3d true.

from ij 1st false to ij 4th true.

from ij 1st false to ij 5th true.

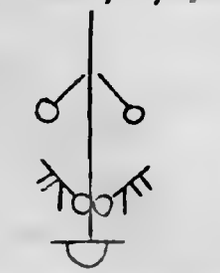
from ij 2d false to ij 3d true.

from ij 3d false to ij 4th true.

from ij 4th false to ij 1st true.

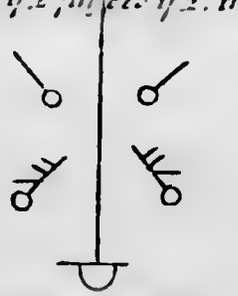
from ij 5th false to ij 2d true.

from ij 1st true to ij 1st false.



from ij 3d true to ij 3d false.

from ij 2d false to ij 2d true.



from ij 3d false to ij 3d true.

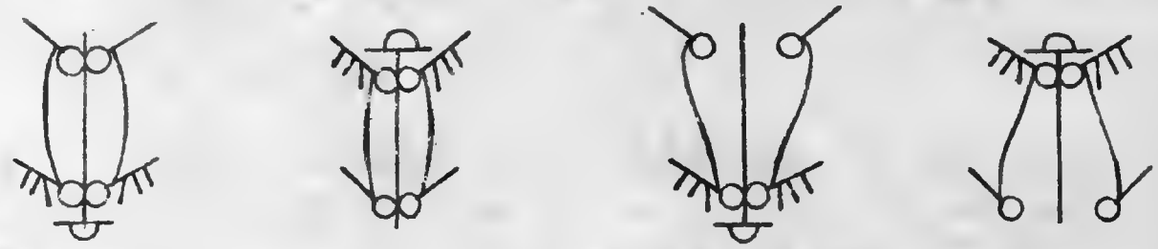
Kk

The Position *which has* springing *Marks on it, shews from whence the* Spring *is to be made, and that which has no* springing *Marks on it, only denotes in what* Position *to fall, as may be seen by the foregoing Tables.*

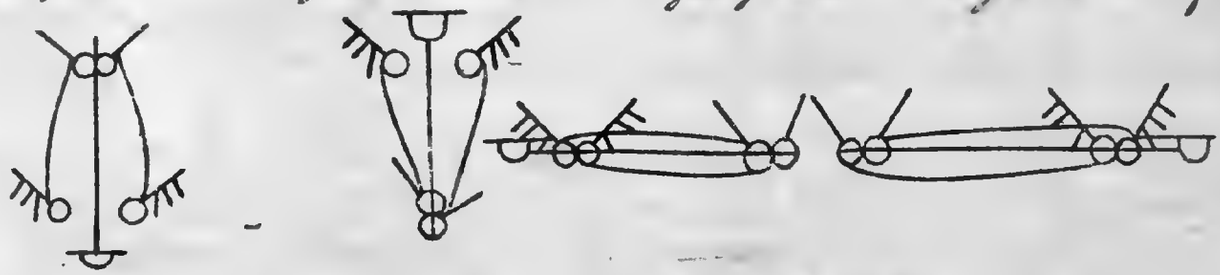
Of Positions that shift or change from one place to another.

Positions *may also change in* springing *from one place to another as in* springing *forwards, backwards or sideways. This is explain'd by two Lines of Communication that go from the* Position *on which the* springing *Marks are plac'd, to that where there are none: Which Lines denote the Extension of the* Spring *and of which side it must fall.*

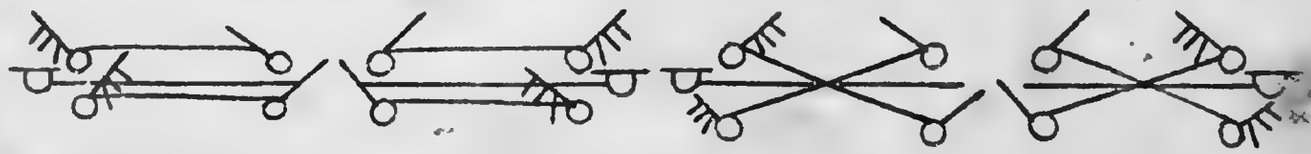
To spring forwards both Feet join'd. | *The same backwards.* | *To spring forwards separating the Feet.* | *The same backwards*



To spring forwards, and fall indefed. | *The same backwards.* | *To spring sideways to the Right, join'd.* | *The same to the Left.*

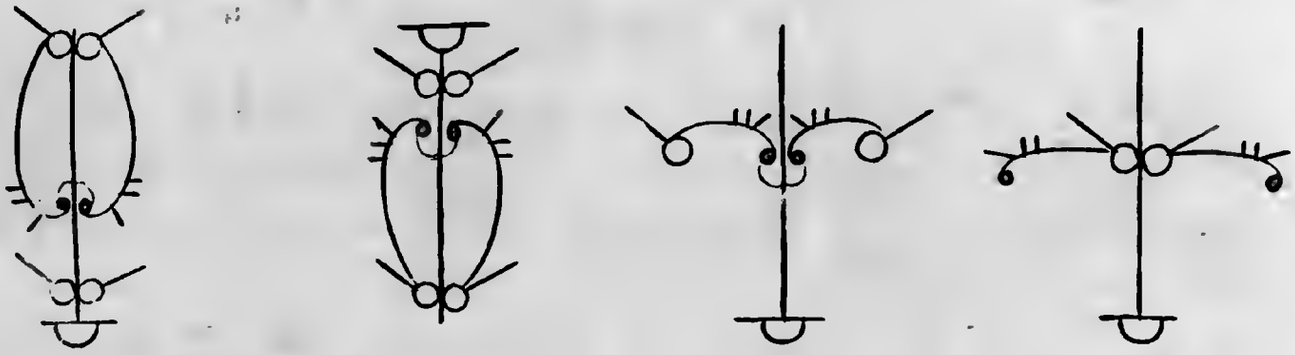


To spring sideways to the Right, cross'd. | *The same to the Left.* | *To spring sideways cross'd to the Right, the foremost Foot falling behind.* | *The same to the Left.*



Positions *may also change in* springing, *by two* Steps *being tyed together at the Heads; which shews, that they must move both at the same time.*

A Spring forwards with both Feet joyn'd. | *The same backwards.* | *To spring from the first position to the second.* | *To spring from the second to the first.*

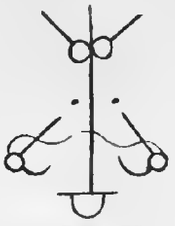
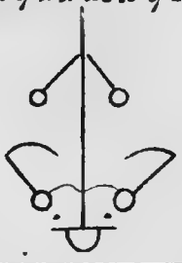
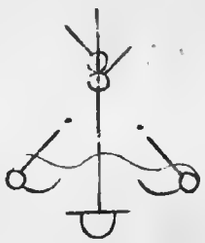


Of the Changing of waving Positions.

The Changing of waving Positions, *is the same with the Change of* springing Positions, *excepting that instead of* springing Marks, *you must use* waving Marks.

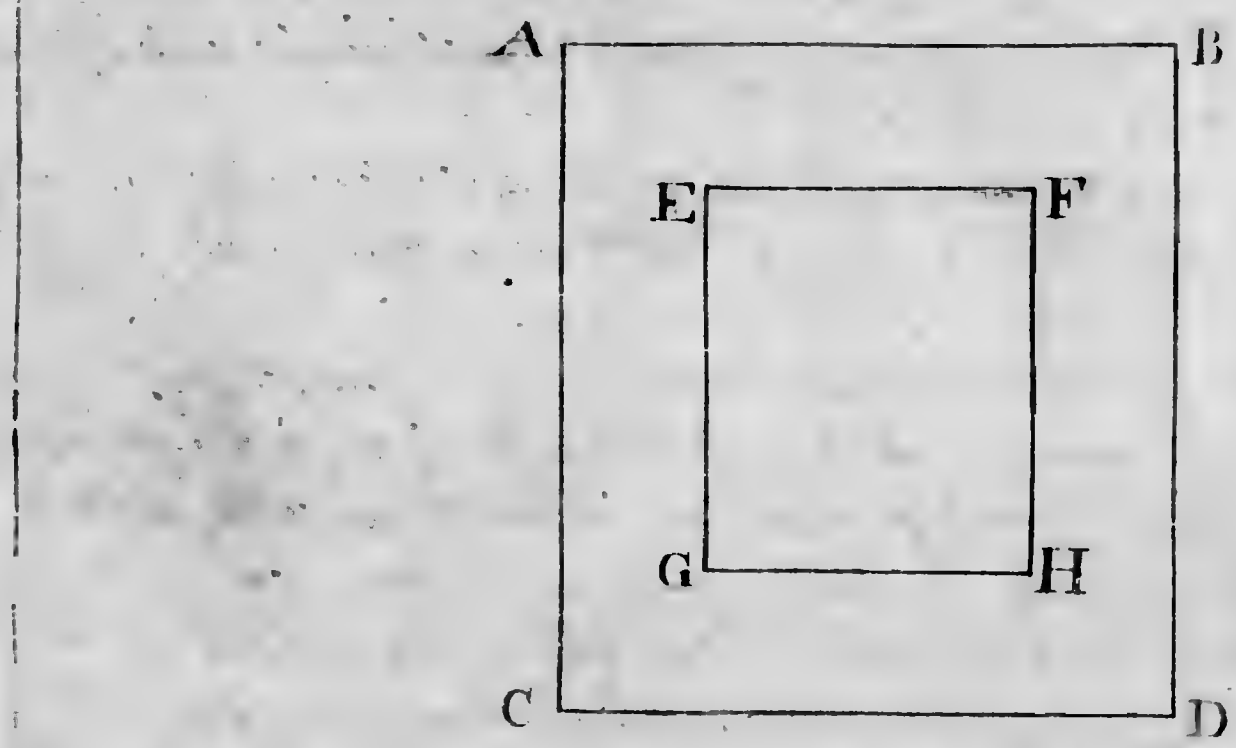
I have already said that one Position *may change to another, by* waving *both Feet at once, or seperately.*

Those which are to be made with both Feet at once, are to be known by a wav'd Position; *and those which are to be made by one Foot only, are known by a* half Position wav'd.

from i$^{\text{ij}}$ 1$^{\text{st}}$ true to i$^{\text{ij}}$ 2$^{\text{d}}$ false	from i$^{\text{ij}}$ 2$^{\text{d}}$ false to i$^{\text{ij}}$ 1$^{\text{st}}$ true	from i$^{\text{ij}}$ 1$^{\text{st}}$ false to i$^{\text{ij}}$ 2$^{\text{d}}$ true	from i$^{\text{ij}}$ 2$^{\text{d}}$ true to i$^{\text{ij}}$ 1$^{\text{st}}$ false
			
from i$^{\text{ij}}$ 3$^{\text{d}}$ true to i$^{\text{ij}}$ 2$^{\text{d}}$ false	from i$^{\text{ij}}$ 2$^{\text{d}}$ false to i$^{\text{ij}}$ 3$^{\text{d}}$ true	from i$^{\text{ij}}$ 3$^{\text{d}}$ true to i$^{\text{ij}}$ 3$^{\text{d}}$ false	from i$^{\text{ij}}$ 3$^{\text{d}}$ false to i$^{\text{ij}}$ 2$^{\text{d}}$ true
			
from i$^{\text{ij}}$ 2$^{\text{d}}$ true to i$^{\text{ij}}$ 3$^{\text{d}}$ false	from i$^{\text{ij}}$ 3$^{\text{d}}$ false to i$^{\text{ij}}$ 3$^{\text{d}}$ true	from i$^{\text{ij}}$ 3$^{\text{d}}$ false to i$^{\text{ij}}$ 3$^{\text{d}}$ false	from i$^{\text{ij}}$ 3$^{\text{d}}$ false to i$^{\text{ij}}$ 3$^{\text{d}}$ false
from i$^{\text{ij}}$ 5$^{\text{th}}$ true to i$^{\text{ij}}$ 4$^{\text{th}}$ false	from i$^{\text{ij}}$ 4$^{\text{th}}$ false to i$^{\text{ij}}$ 5$^{\text{th}}$ true	from i$^{\text{ij}}$ 1$^{\text{st}}$ true to i$^{\text{ij}}$ 1$^{\text{st}}$ false	from i$^{\text{ij}}$ 1$^{\text{st}}$ false to i$^{\text{ij}}$ 1$^{\text{st}}$ true

How to hold the Book or Paper; to decipher written Dances.

You must understand that each Page, on which the Dance is described, represents the Dancing-Room; and the four Sides of the Page, the four Sides of the Room, viz. the upper part of the Page represents the upper end of the Room; the lower part the lower end, the right side of the Page, the right side of the Room; and the left side, the left, as you may see by the following Figure, of which A B C D represents the Room, and E F G H the Page. E F shew the upper part of the Page, as C D do the lower end; F H the right side of the Page, as B D the right side of the Room, and E G the left side of the Page and C the left side of the Room.



You must observe always to hold the upper end of the Book against the upper end of the Room; and whether the Dance have any Turning in it or not, you must carefully avoid removing the Book from the Situation above demonstrated.

When any Steps are made without turning, or in turning quite round, then both Sides of the Book must be held with both Hands; but in turning a quarter round, half round, or three

quarters round, it will be neceſsary to take more Care, becauſe it will be difficult to turn, unleſs the Book turns alſo; yet this muſt be abſolutely avoided; for if the Book moves out of its Situation, it will be impoſsible to comprehend the Steps therein deſcrib'd; wherefore, for the better Obſervation of this, I ſhall give you the following Rules.

After having conſider'd the Turning and on what ſide to turn, as for Example, in a quarter Turn to the Right, you muſt put your left Hand to the farther part of the Book, and your Right to the neareſt. Your Hands being thus prepared, in turning your quarter Turn, bring your left Hand in to you, whilſt your right removes from you; ſo that both Hands will by this means be equally advanc'd before you, holding the Book by the ſame places before mention'd, and you will find, that in turning a quarter round, the Book will ſtill remain in its former Situation. You muſt make uſe of the ſame Rule in a half-Turn.

I ſhall only add, that the Hand, which is plac'd on the moſt oppoſite part of the Book muſt come quite in to your Breaſt, while the other removes quite from you.

To turn three quarters round to the Right, you muſt croſs your Hands more than you did in the half-Turn; ſo that your left Hand muſt hold the upper part of that ſide which your right Hand would naturally have held, had you not turn'd; and your right Hand muſt hold the lower part of that ſide, which your left would otherwiſe have held. Your Hands being thus prepar'd, you will turn three quarters round in the ſame manner as you did half round.

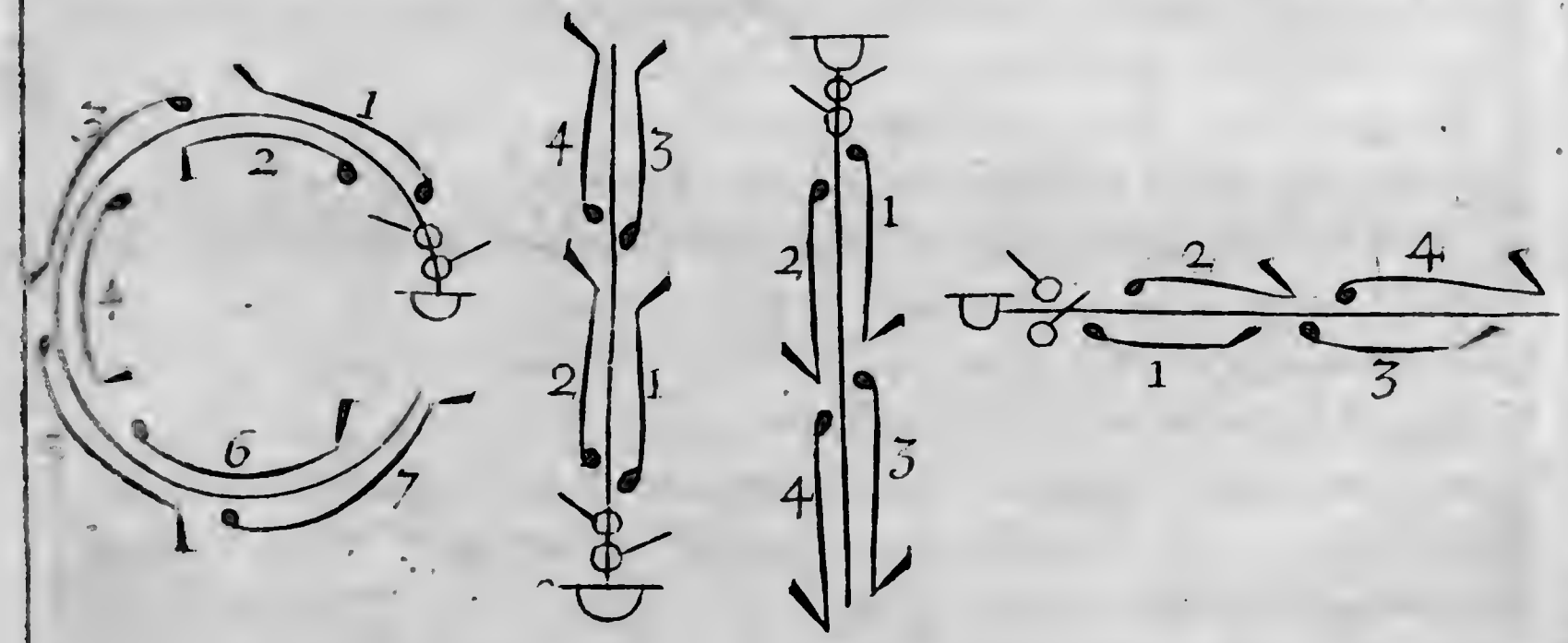
The ſame Rules may be made uſe of in turning to the left only you muſt obſerve, that inſtead of placing your left Hand you muſt place the right to that part of the Book the fartheſt from you, and it may ſerve for a general Rule, that in turning to the Right, you firſt remove your left Hand; and in turning to the Left, you remove your Right.

Rules to be Observ'd in Dancing by written Characters.

You must first find out the beginning of the Tract; *by which means you will know towards what part of the* Dancing-Room *the Body is to be plac'd, before the* Dance *begins, as has been shewn before, in speaking of the* Posture, *and* Presence *of the Body. Then observe whether there be any* Position, *as you will find in the following Examples, and there you are to place your self. Then see what* Step *is nearest to the said* Position, *and you will find it to be that which is mark'd* Number 1. *Which having perform'd, observe which is nearest to that, and you will find it is that mark'd* Number 2. *After this you must move to* Number 3. *Then to* Number 4. *&c. And so continue moving, observing exactly to perform that* Step *which is nearest to the place where you are, and to follow always the same* Rule *as well in moving forwards, backwards, and sideways, as in moving round.*

Examples.

To move Round. *To move forwards.* *To move backwards.* *To move sideways.*



How to know what Steps and half-Positions are with the right Foot, and what with the left.

The Tract *or* Line *on which* Dances *are described, whether forward or backward, must be considered in respect to its right side mark'd R, and the left side mark'd L, as may be seen by the following* Example.

The Steps *and* half Positions, *which are on the right side, are made with the right Foot; and those which are on the left side with the left Foot, as the following* Movements *will demonstrate where I shall give to each* Step *and* half-Position *the same Letters r and l, the better to explain them.*

Besides the Letters, r and l, the Steps *and* half Positions *of the right or left Foot, will be easily known, by observing which way the* Toes *are turn'd.*

The Toe *turning outwards on the right side, is the right Foot and the* Toe *turning outwards on the left side, is the left.*

The different Tracts *or* Figures *made in* Dancing *whether forwards, backwards, sideways, or round, will be explain'd by what follows.*

The Tract *mark'd A, is moving forwards, the Face towards the upper end of the* Room.

The Tract *B, retires or goes back, the Face towards the lower end of the* Room.

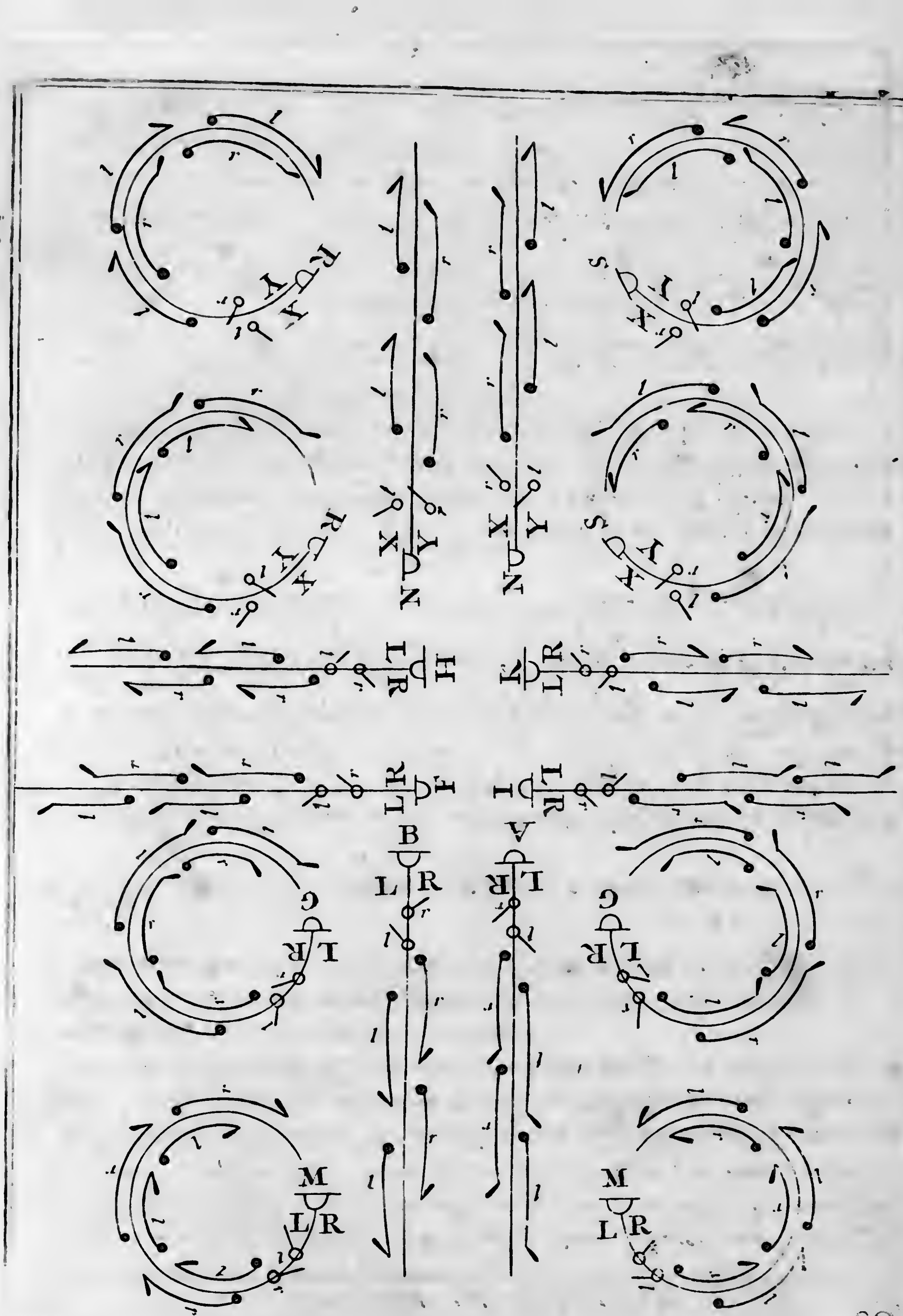
The Tract *F, is moving forwards the Face towards the right side of the* Room.

The Tract *H, retires, the Face towards the left side of the* Room

The Tract *I, moves forwards, the Face towards the left side of the* Room.

The Tract *K, retires backwards, the Face towards the right side of the Room.*

The Tract *G, move round, and the* Tracts *M, retire round.*


K
L R
H
L R
R
L R
F
L R
G
L R
B
L R
A
L R
M
L R
M
L R

In moving sideways, the Tract or Line must also be consi-dered as to its two sides, viz the upper side mark'd L, and the under side mark'd V. Steps and half Positions, which are on the upper side of the Line, are to be made with the foremost Foot, and those which are on the under side, with the hinder Foot.

The Tracts mark'd N, are moving sideways to the right, to-wards the lower end of the Room.

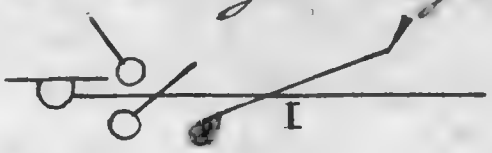
The Tracts R, move round sideways to the right.

And the Tracts S, move round sideways to the left.

The manner of Steps crossing one another.

A Step which begins with the hind Foot, in order to move sideways, to end on a Line with the other Foot, ought to begin from the part under the Line, and rise obliquely sideways towards that above, as you may see by the following Step.

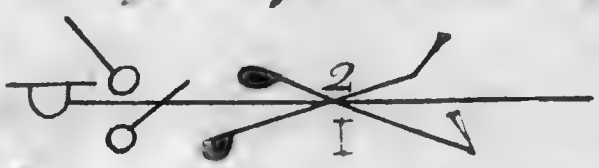
To move the right Foot sideways.



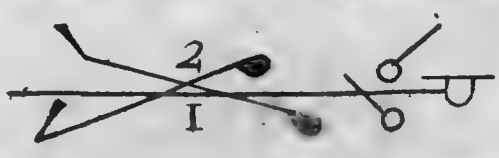
To move the left Foot sideways.

A Step, which is to cross behind the foregoing Step must begin above the Line, and descend obliquely below it; and which you will easily understand by the following Example: The first Step you may know by Number 1, and the other which crosses, by Number 2.

To move the right Foot sideways, and cross the left behind.

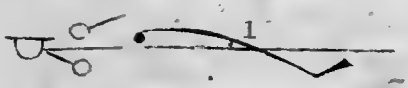


To move the left Foot sideways, and cross the right behind.

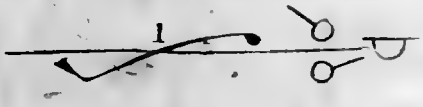


A Step, which begins with the foremost Foot, in order to move sideways, to end on a Line with the other Foot, ought to begin from the part above the Line, and descend obliquely sideways towards that below, as the following Step, mark'd Number 1, will shew.

To move the right Foot sideways.

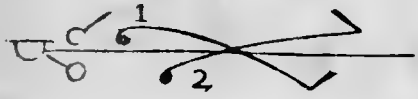


To move the left Foot sideways.

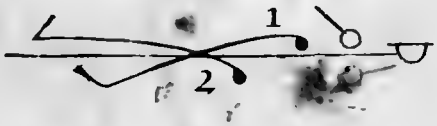


A Step *which is to cross behind the foregoing* Step, *must begin from below the Line, and rise obliquely above it which you may observe by the* Step Number 1.

To move the right Foot sideway and cross the left before.

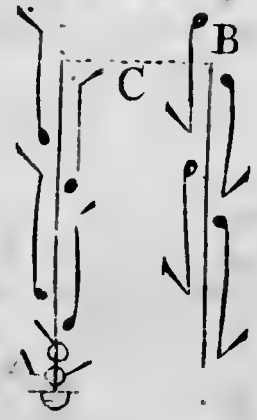


To move the left Foot sideways and cross the right before.

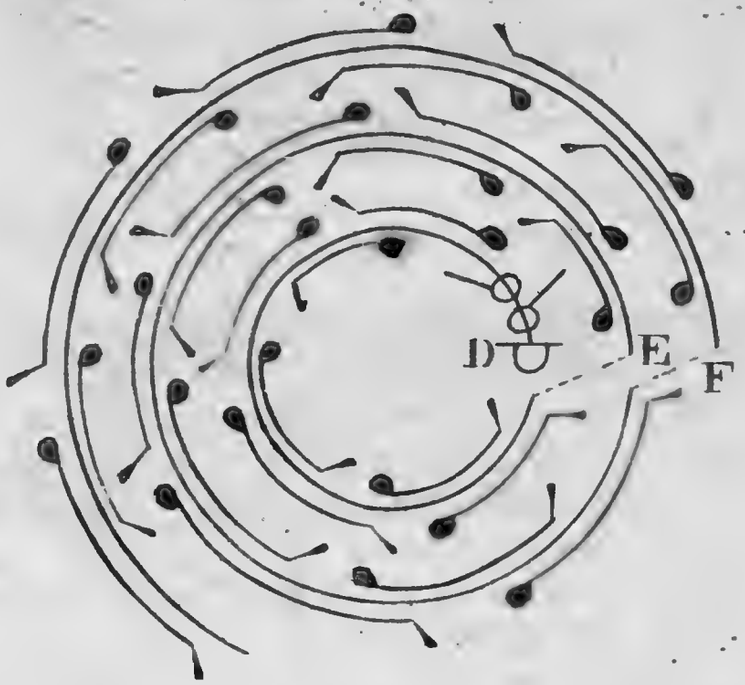


To Return upon a Tract you have just before mov'd on.

For Example if you have moved from the lower end of the Room, *to the upper end, and have a mind to return upon the same* Tract, *as the* Tract *mark'd* A, *you must remove, and place the* Line *or* Tract, *on which you would return, on one side or the other, as you shall find most convenient, as is mark'd by the Letter* B, *and which in effect is the same with the former in which two* Tracts *must be joyn'd together by a pointed* Line *mark'd* C *which only serves to conduct the sight from one* Line *to the other.*



The same thing must be observ'd in moving forward immediately on the same Circle, as upon the Circle marked D. about which may be described as many Circles as shall be necessary. As for Example the Circles E and F, which must be supposed to be on the same Circle with the Circle D.



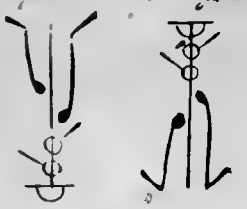
To know to and from what Positions, Steps move.

I Might have marked the Positions, in which each Step ought to terminate; but since this must have caused a great deal of trouble, I shall only confine my self to mark them on join'd and indors'd Steps, and for the rest, whether forwards, backwards, sideways, or cross'd, the Positions may be easily known, without marking them, in observing that which follows.

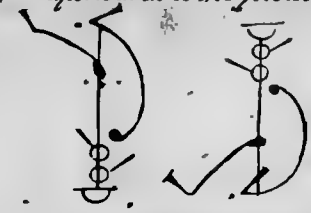
Steps which move forwards or backwards, shall be taken to be in the fourth Position.

Steps which move straight, opening sideways, shall be taken to be in the second Position, and Steps ending, whether forwards or backwards, shall be taken to be in the fifth Position.

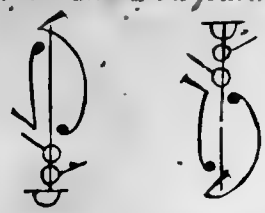
To move to the fifth Position, and afterwards to the second.



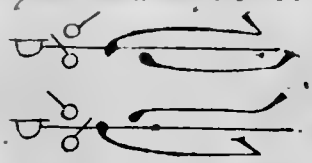
To move to the fifth Position, and afterwards to the second.



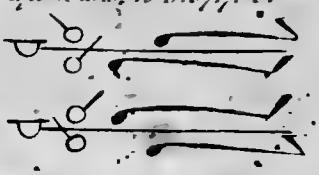
To move to the fifth Position and afterwards to the fourth.



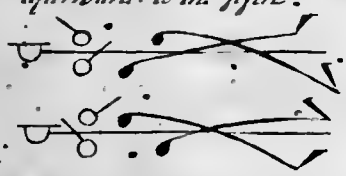
To move to the fifth Position, and afterwards to the second.



To move to the second Position and afterwards to the fifth.



To move to the second Position, and afterwards to the fifth.



If it should happen nevertheless, that any of the above mentioned Steps *should terminate upon both Feet, as it often happens in* Rising *and* Springing, *it is then necessary to mark the* Position; *without which it would be impossible to know, that the* Rising *and* Springing *should be on both Feet; wherefore in demonstrating the* Positions *of joind and inclosd.* Steps, *I will add to them those before mentiond, on which I will also mark the* Position, *to make Use of on Occasion.*

Steps terminate in Positions.

When a Step *terminates in a* Position, *there ought to be no Foot at the end of it, because the half* Position, *to which it is joind serves for that*

A Step to the first Position forwards.

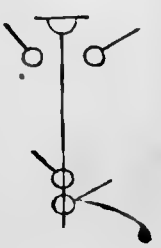
The same backwards.

A Step to the first Position forwards.

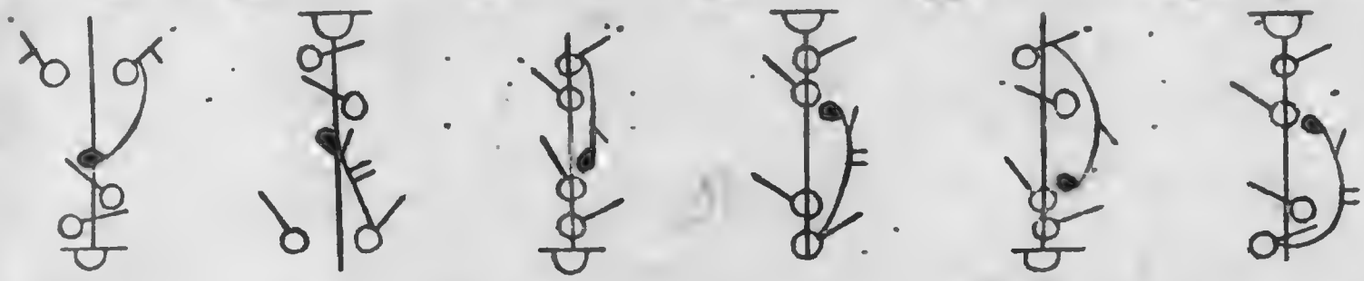
The same backwards.

A Step to the third Position before.

The same behind.



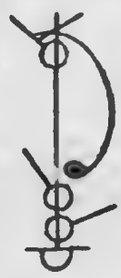
A Rising Step on both Feet in the second Position.	A Spring on both Feet in the second Position.	A Rise on both Feet in the fourth Position.	A Spring on both Feet in the fourth Position.	A Rise on both Feet in the fifth Position.	A Spring on both Feet in the fifth Position.



A Position *at the end of a* Step, *may be also known by adding to the* Step *a* half Position, *through the Representation of the Foot, which is at the Extremity of the* Step, *is made use of upon this Occasion, for a* half Position; *and a* half Position *join'd to it, is the same as a whole* Position.

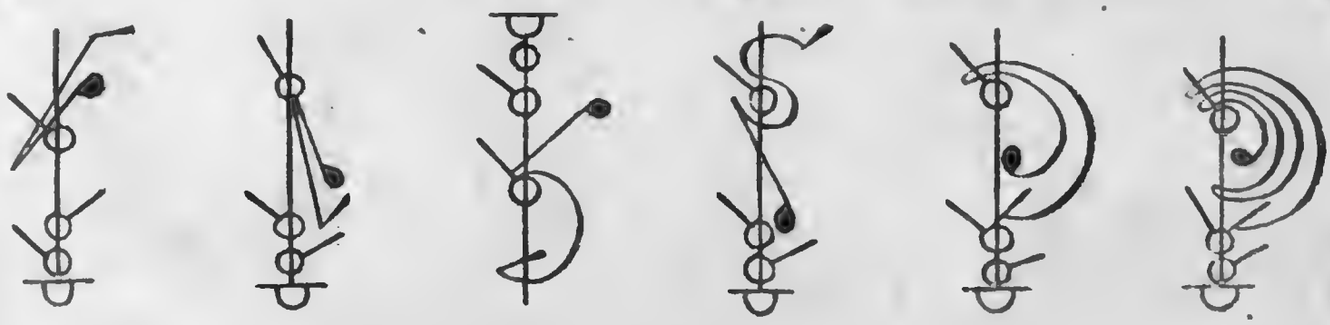
A join'd Step.

An inclos'd Step.

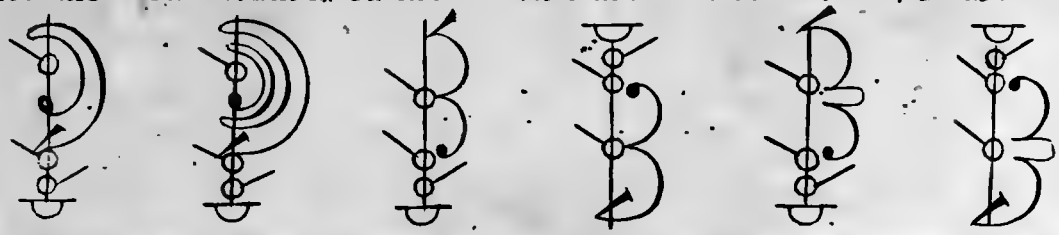


The same Rule must be observ'd in beaten Steps, *viz. That the* half Position *represents the Foot, against which the other* beats; *and whereby you may know whether the* Beat *be made on the* Inſtep, *behind the Heel, against the* Ankle, *or against the Side of the Foot.*

A Beat on the Inſtep.	A Beat behind	A Beat on the Inſtep, and more behind.	A Beat behind and before.	A Beat above and below.	The same four times.



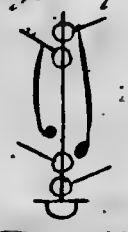
A Beat on the Ankle. | a Beat 4 times on the Ankle &c. behind the Heel. | a Beat sideways, moving forwards. | The same backwards. | The same twice moving forwards. | The same moving backwards.



You must observe that when two Steps terminate both in the same Position, the first moves without any regard to the Position, and it is the last only that must observe the said Position; as the following Examples will demonstrate.

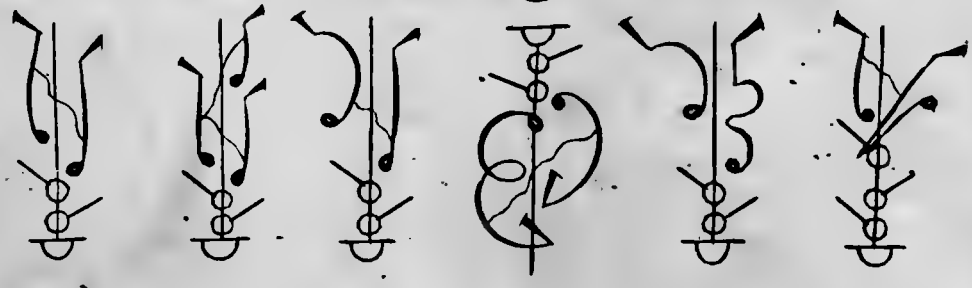
To move the right Foot forwards, and join the left.

To move the right foot forwards, and inclose the left behind.



Of Simple and Compound Steps.

All Steps may be either simple or Compound.
A Simple Step, is that which is alone, as all those which have been hitherto demonstrated; and a Compound Step, is, where two or more Steps are join'd together by a Line, and which then are to be reputed as one Step only, as will appear by the following Steps.



To practise more easily what has already been taught and demonstrated, you may make Use of the following Tables: *where you will find all or the greatest Part of the* Steps *us'd in* Dancing, *whether with one Foot, or the other, forwards, backwards, sideways, or turning, as well upon streight Lines, as diametrical.*

The Tables

Of Courant Movements - - - 46
Of half Coupees - - - - - - 47
Of Coupees - - - - - - - - 52
Of Bourees, *or* Fleurets - - 61
Of Bounds, *or* Tacs - - - - 69
Of Contretemps, *or* compos'd Hops 72
Of Chasses, *or* Drives - - - - 78
Of Chasses, *and* Falling Steps 79
Of Sisonnes, *or* Cross-Leaps - 80
Of Pirouettes - - - - - - - 81
Of Capers, *and* Half Capers - - 83
Of Entre-chats, *or* Cross-Capers 85
Of Waving Steps - - - - - 86
A Supplement *of* Steps - - - 87

You must observe, that each Square contains only one Step, *which I have writ down twice, to the end to shew, that what is perform'd with one Foot, may also be perform'd with the other.*

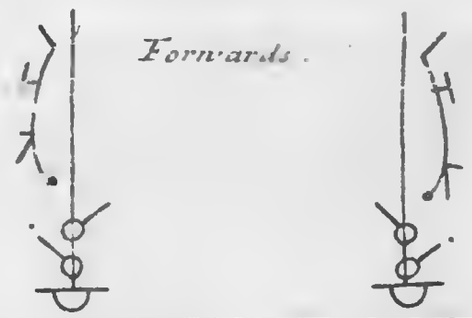
An Explanation of the Steps *contain'd in each Square, is also writ down with them; and whereas some of the Words & Terms are abbreviated for want of Room, I have put down here a short Explanation of them.*

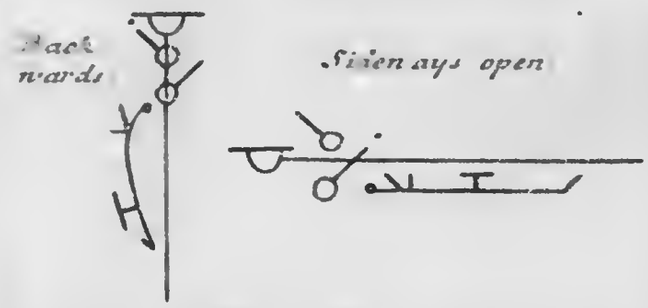
forw.	*forwards*	*circ.*	*circular*
backw.	*backwards*	*jo.*	*join'd*
sidew.	*sideways*	*incl.*	*inclos'd*
sl.	*slide*	*bef.*	*before*
cro.	*cross'd*	*beh.*	*behind*
op.	*open*	*wav.*	*waving*
qr Turn.	*quarter Turn*	*turn.*	*turning*
hf. Turn.	*half Turn*	*outw.*	*outwards*
3 qr Turn.	*three quarter Turn*	*inw.*	*inwards*

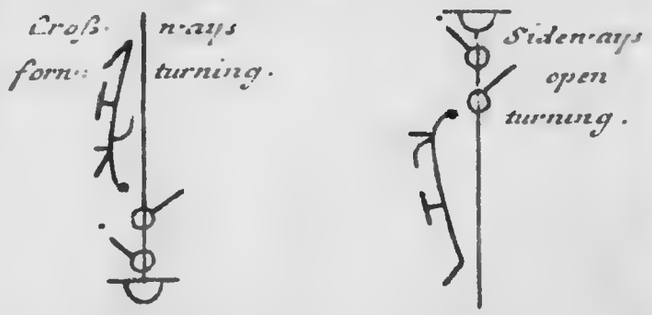
TABLES

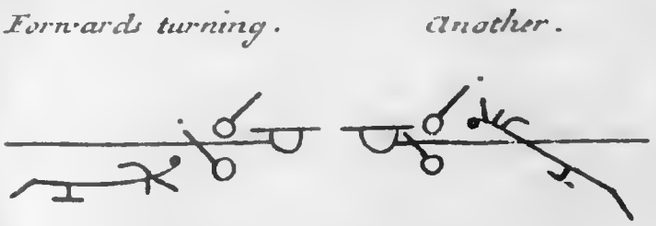
Conteining most of the steps us'd in Dancing

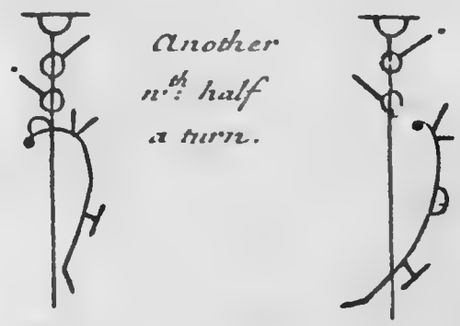
Courant Movements and Galliard step.



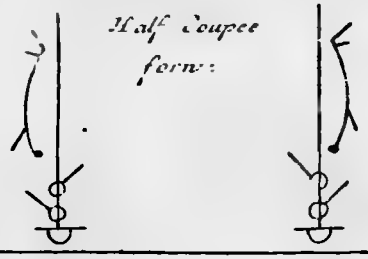


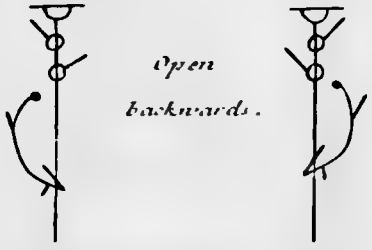


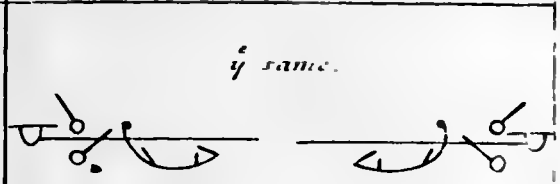


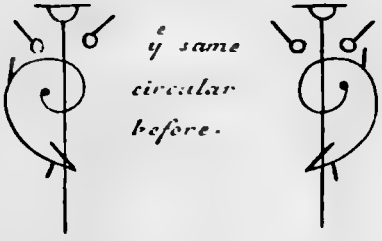


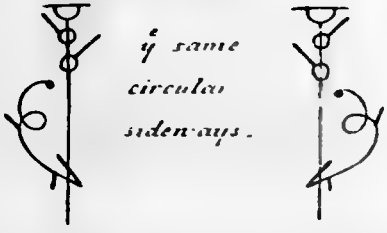
a TABLE of half Coupees

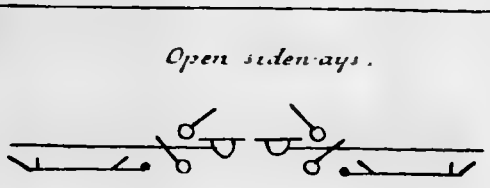


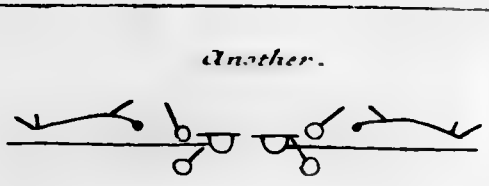


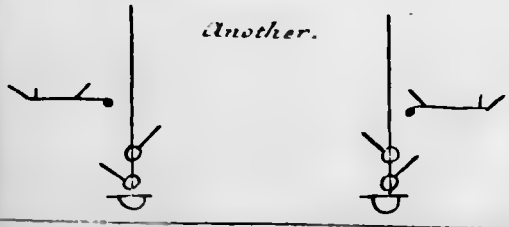


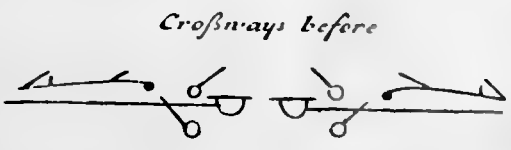




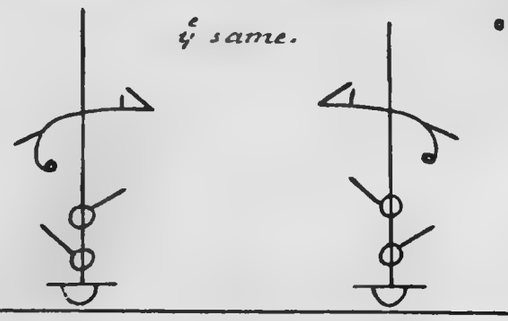




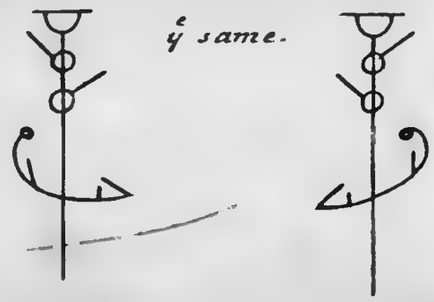


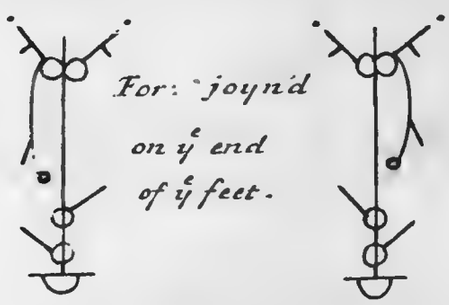


Another.

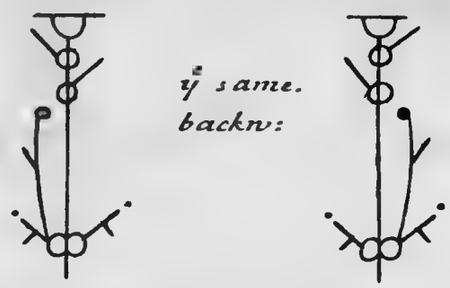


Croßn: behind.

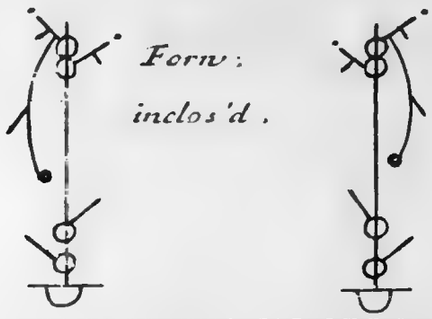




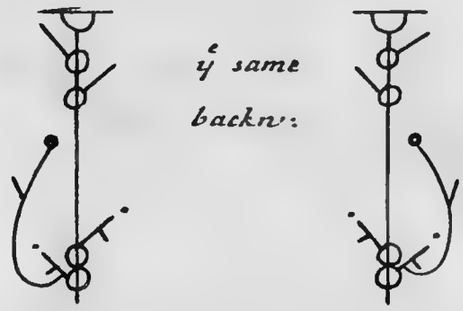
For: joyn'd on y^e^ end of y^e^ feet.



y^e^ same. backn:

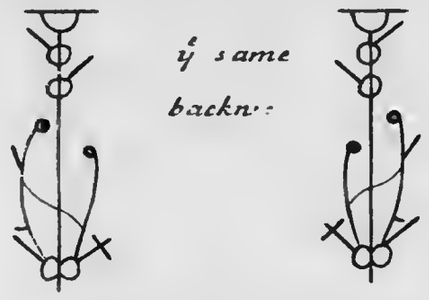


Forn:
inclos'd.

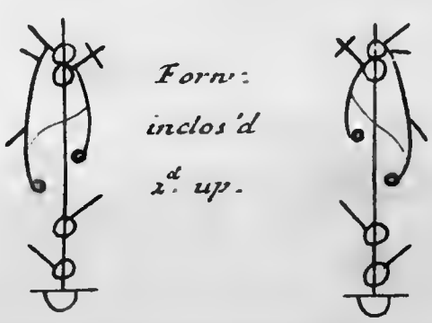


y^e^ same backn:

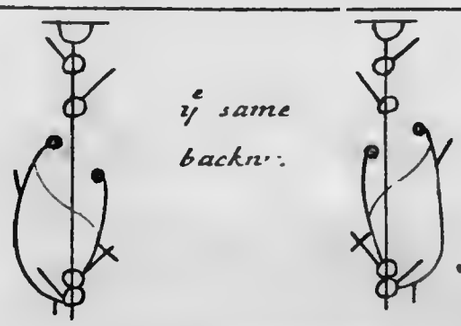
Forn:
joyn'd y^e^
2^d^ foot up.



y^e^ same backn:



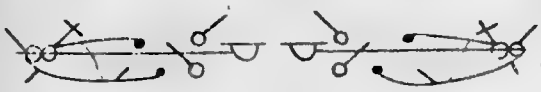
Forn:
inclos'd
2^d^ up.



y^e^ same backn:

TABLE of half Coupees

Siden. open & joynd x^d up.



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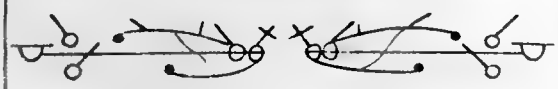
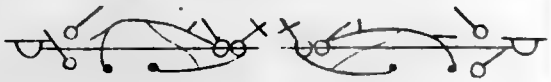
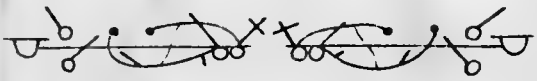


Another.

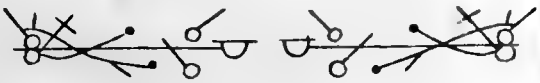
Another.



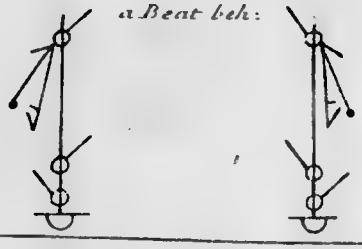
Another



Another y^e last inclos'd beh:

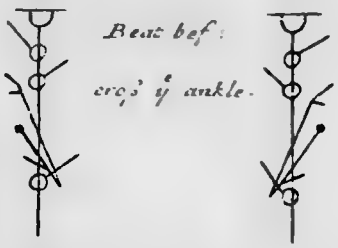


a Beat beh:



y^e same.

Beat bef:
cros^s y^e ankle.



y^e same.

Sideways
open.

y^e same.

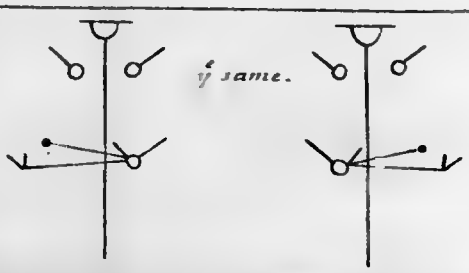
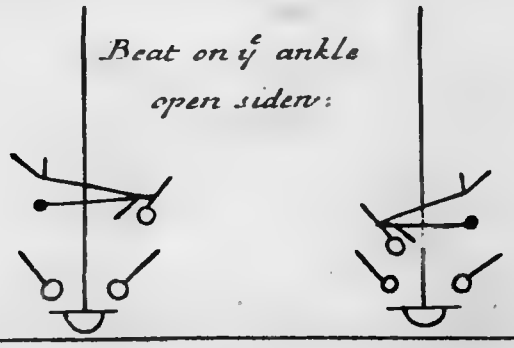
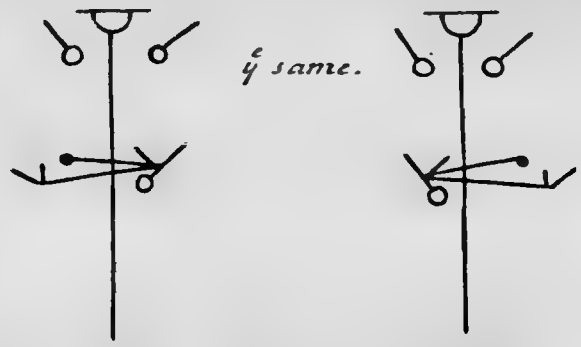


TABLE of half Coupees

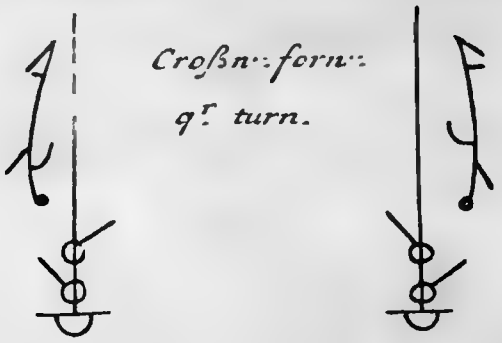
Beat on ye ankle open sidew:



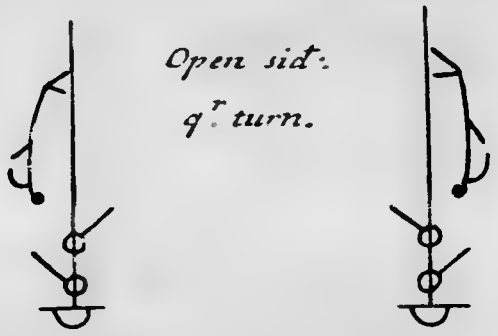
ye same.



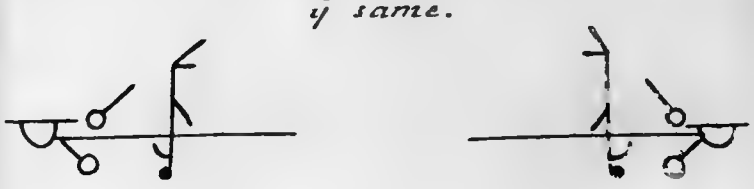
Croßn:: forn::
qr. turn.



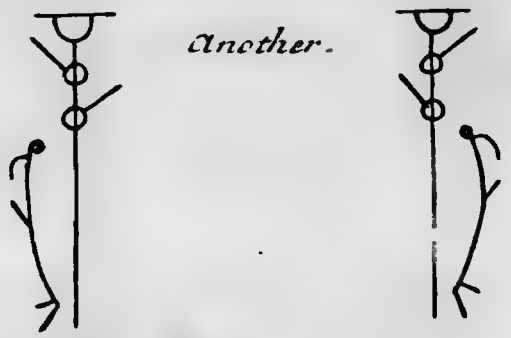
Open sid:
qr. turn.



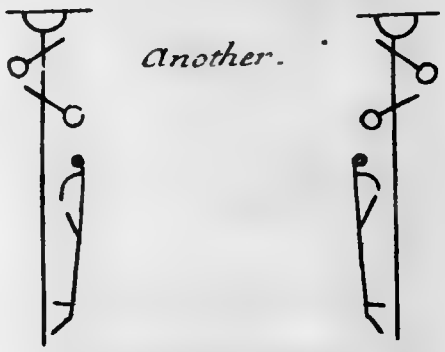
ye same.



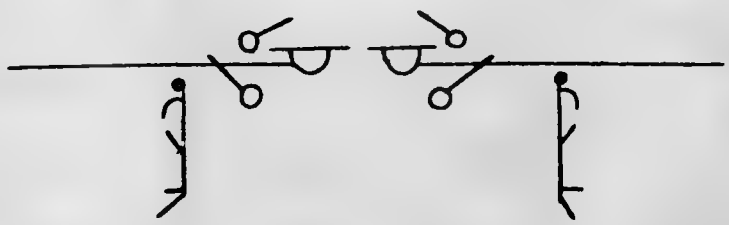
Another.



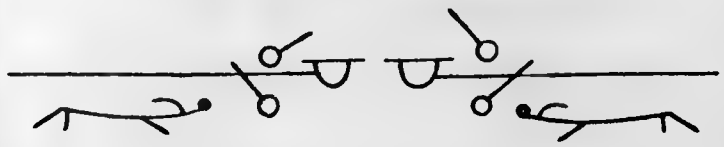
Another.



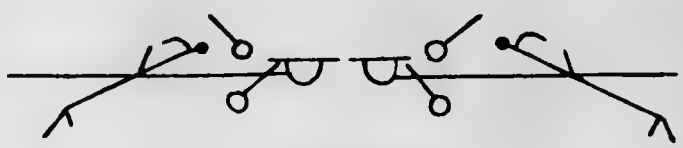
ye same.



Forwards turning qr.



Another.



Another.

Another.

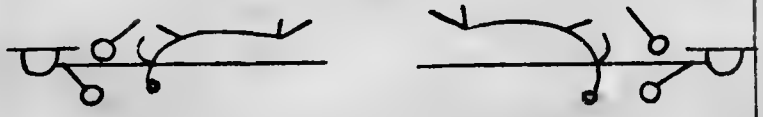
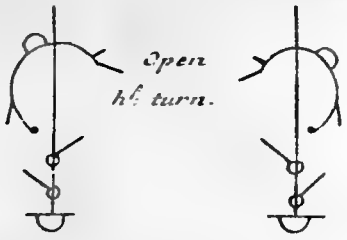


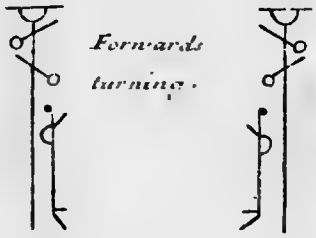
TABLE of half Coupees.

Backwards turning.

Open hf turn.



Forwards turning.



Open turning.

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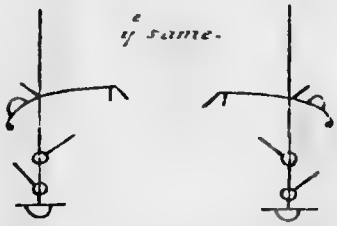
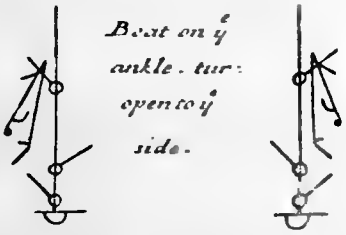


Beat on e of ankle. turn: open to of side.



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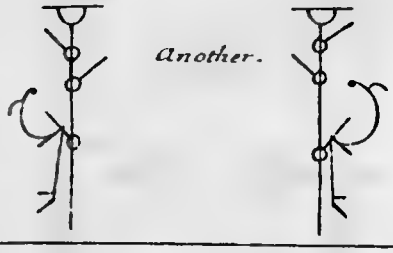
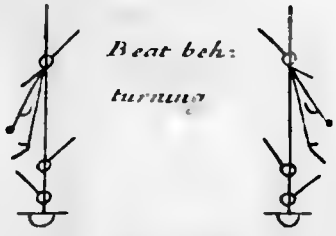


Beat beh: turning



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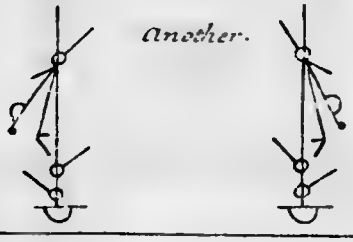
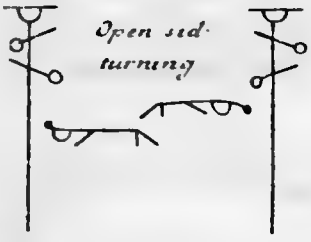


Open sid: turning



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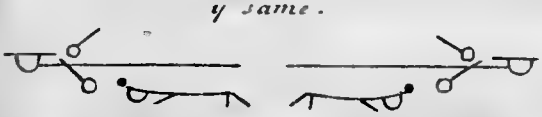

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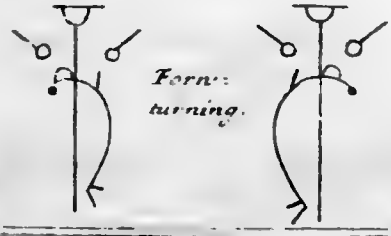

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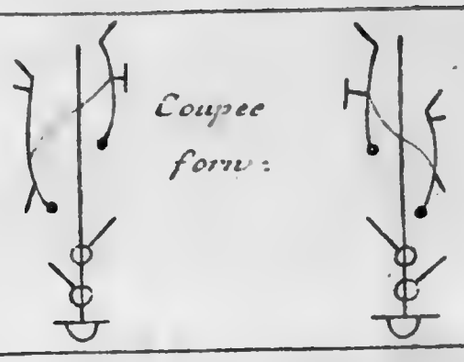

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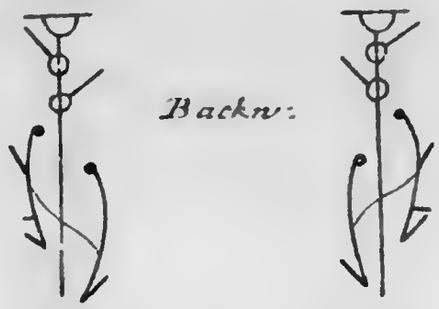
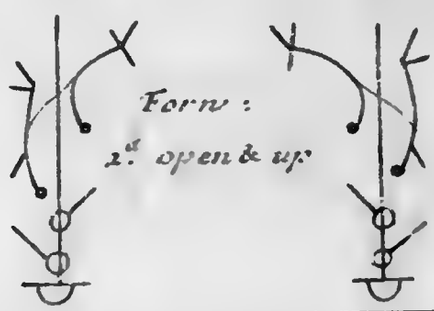
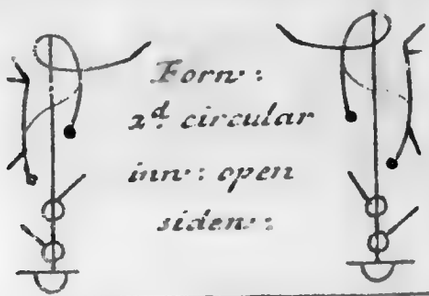


Backw:

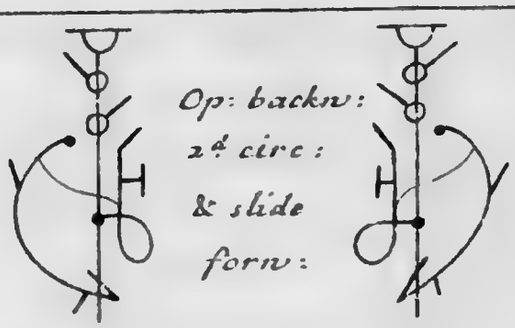


Forw: 2d: open & up

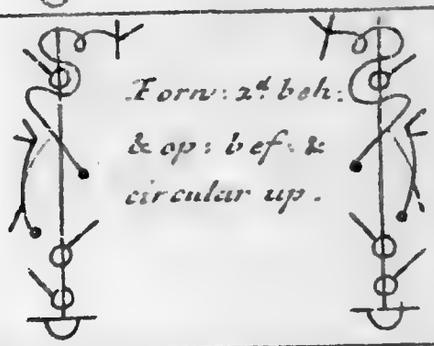
Open backw: 2d: open & up.



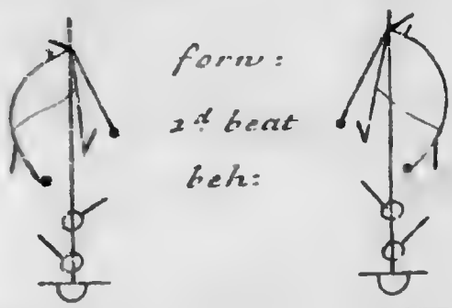
Forw: 2d circular inw: open sidew:



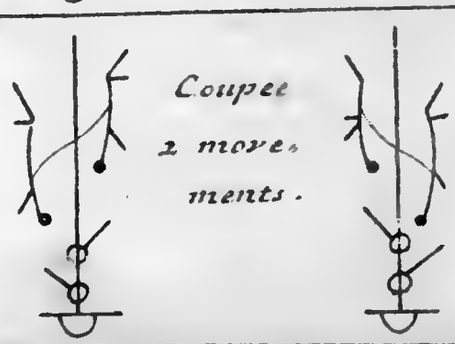
Op: backw: 2d circ: & slide forw:



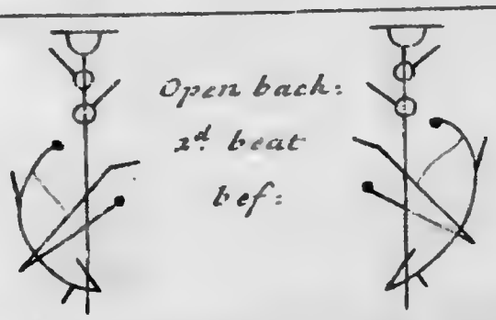
Forw: 2d beh: & op: bef: & circular up.



forw: 2d beat beh:

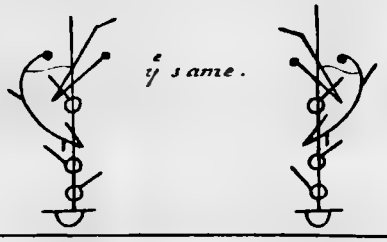


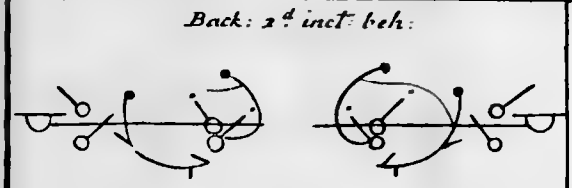
Coupee 2 move, ments.

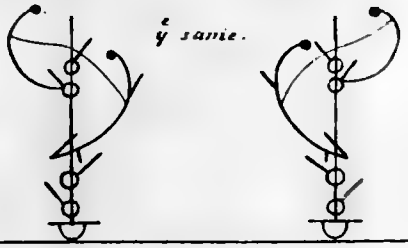


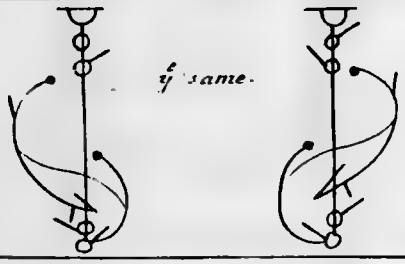
Open back: 2d beat bef:

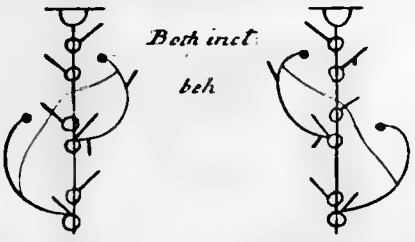
TABLE of Coupees.

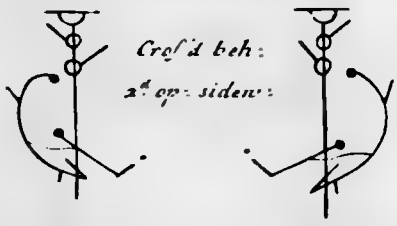


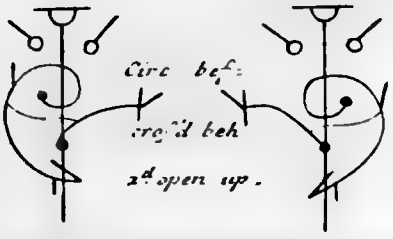


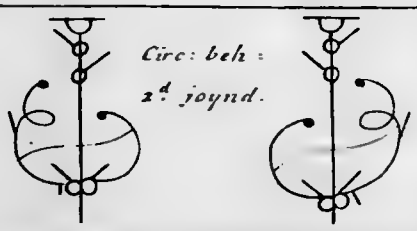


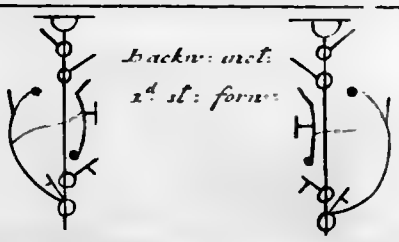




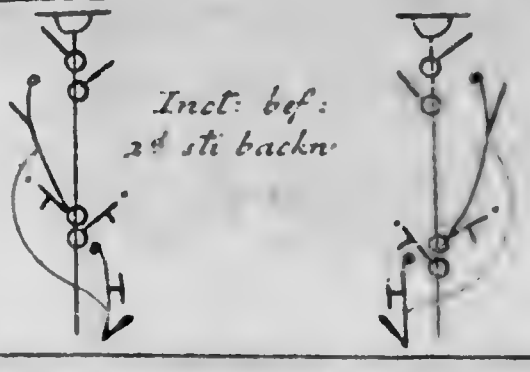




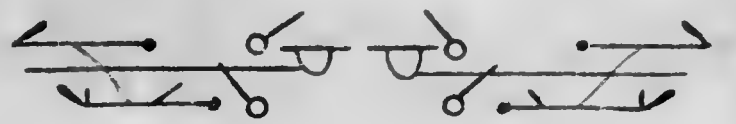




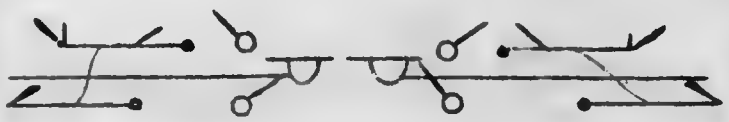
Incl: bef:
2d sti backn·



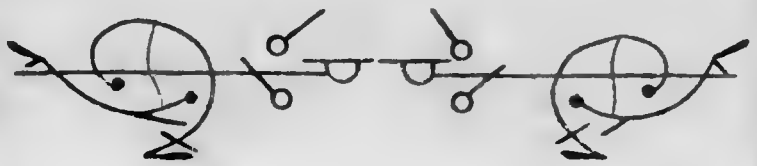
Open sidenv: 2d cros'd bef:



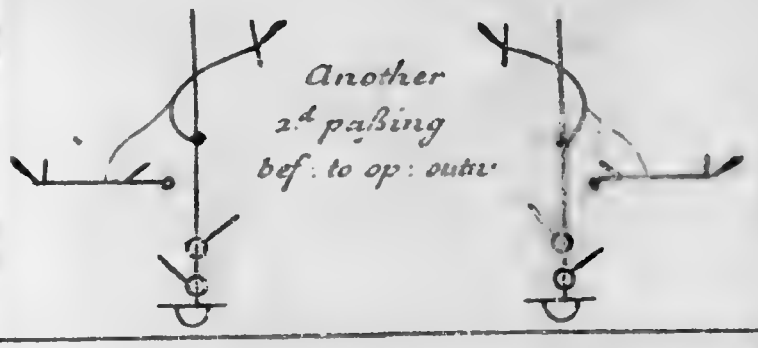
Another bch:



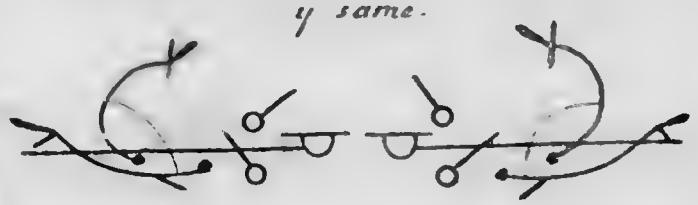
Another 2d op: & fal bch·



Another
2d paßing
bef: to op: outv·

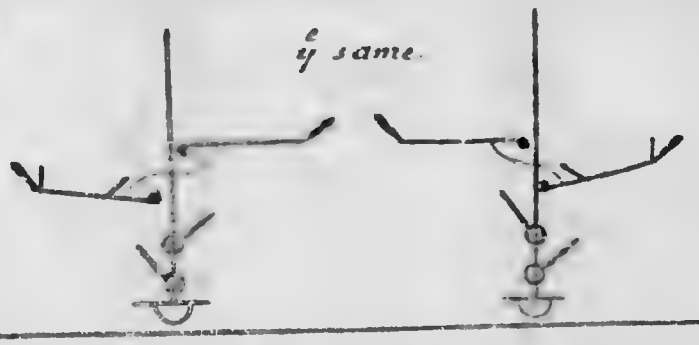


ij same.



Open both.

ij same.



Cross bch 2d op. sidenv

ij same bef:

ij same.

ij same

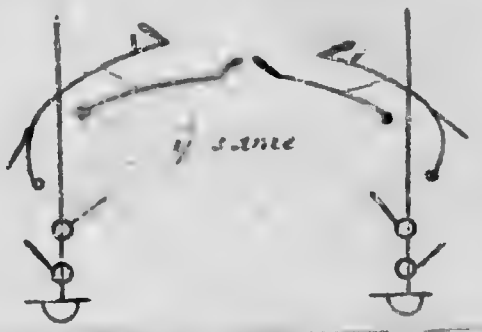
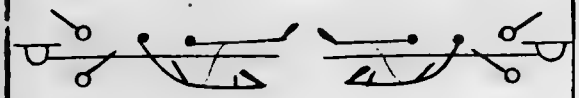
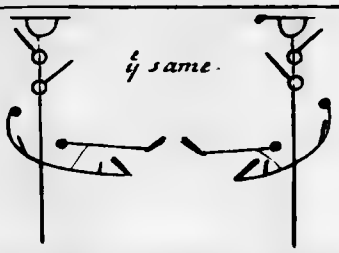


TABLE of Coupees.

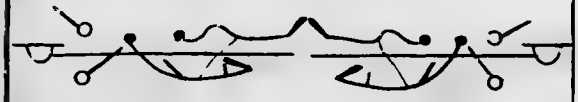
Cro: beh: going sidew: 2.d op:



ỹ same.

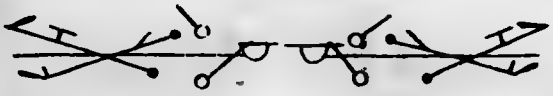


ỹ.e same 2.d waving.

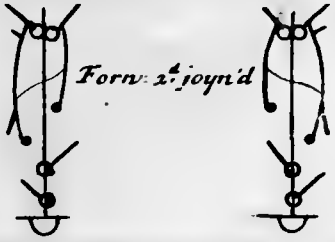


Op: sidew. 2.d cro: beh:

ỹ.e same before.



Forw: 2.d joyn'd



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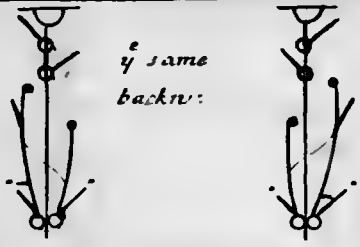
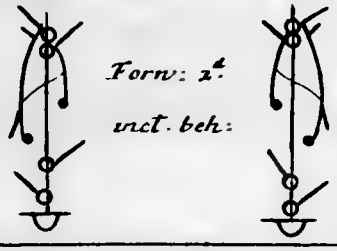
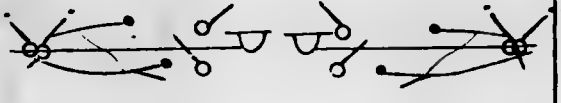


Forw: 2.d incl. beh:



Op sidew: 2.d joyn'd.



Another.

Op: sidew: 2.d incl. beh:

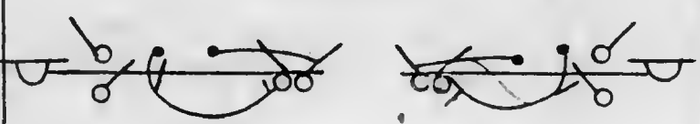
ỹ.e same bef:

Cros'd bef: going sidew: 2d. joynd.

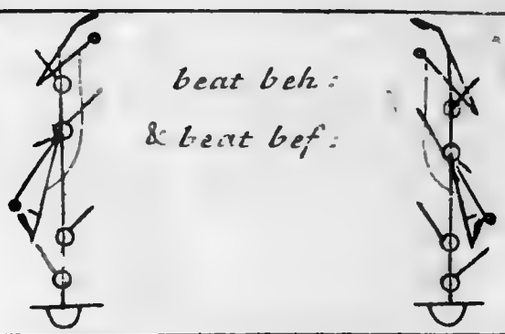
Another.

ij same cros'd beh:

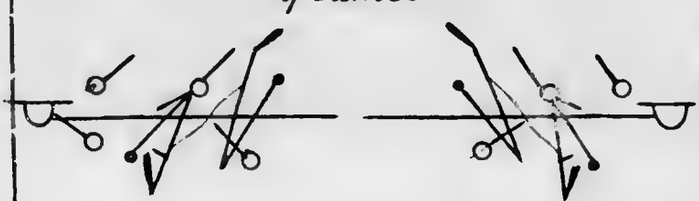
Another.



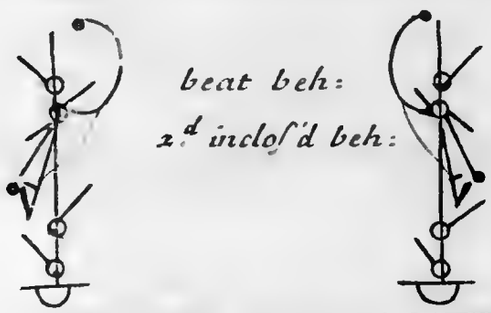
beat beh:
& beat bef:



ij same.

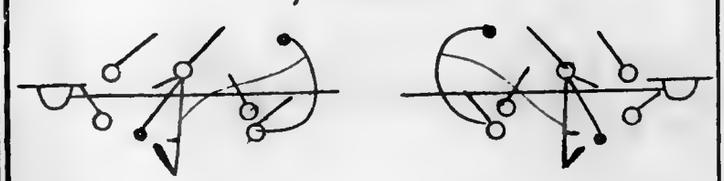


beat beh:
2d. inclos'd beh:

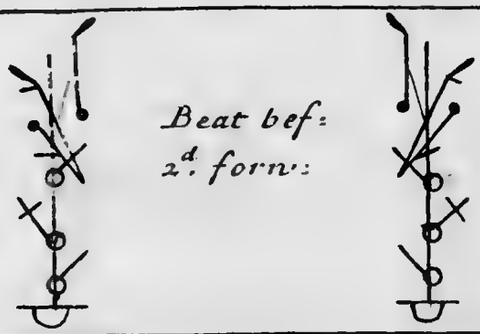


ij same.

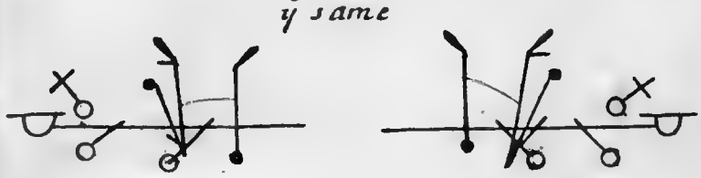
ij same.



Beat bef:
2d. forw:



ij same



Beat op: sidew:
2d. paßing bef:
op: outw:

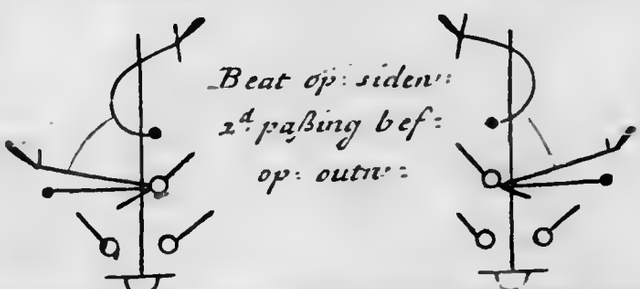


TABLE of Coupees

Beat on ij ankle & both open sidew:

ij same.

Crosw: bef: q.r turn & 2d op: sidew:

Op: sidew: turn 2d cross'd bef.

Op: sidew: turn: 2d op: sidew:

iie same.

iij same.

Op: sidew: turn: 2d cros'd beh:

Op: sidew: turn 2d Cross'd bef:

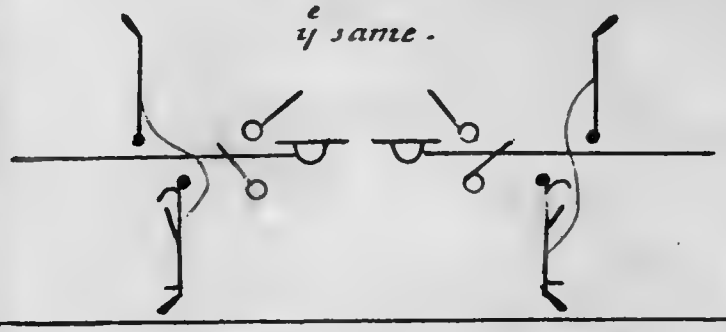
Another.

Another cross'd beh:

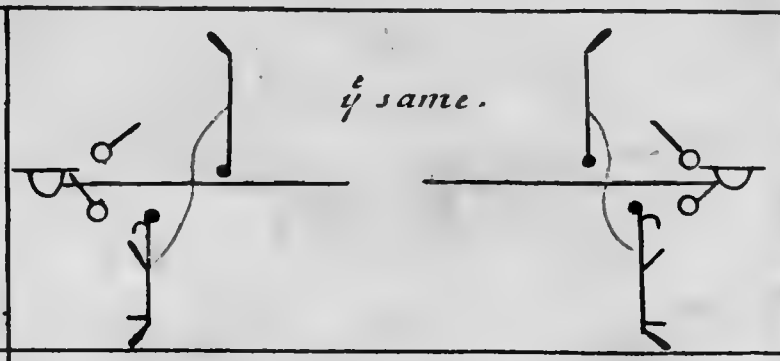
1st op. sidew. turn. 2d op. sidew:

TABLE of Courees.

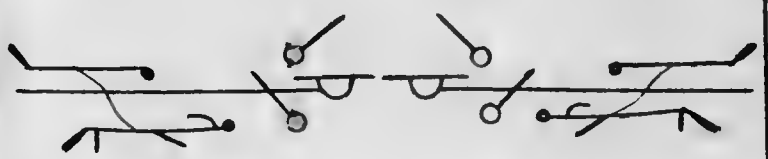
i^e same.



i^e same.

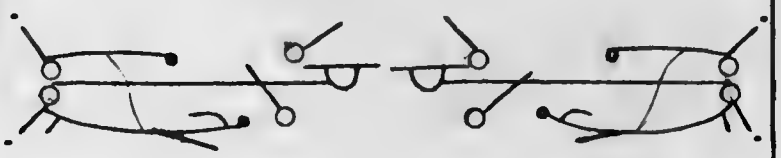


Forw: turning.

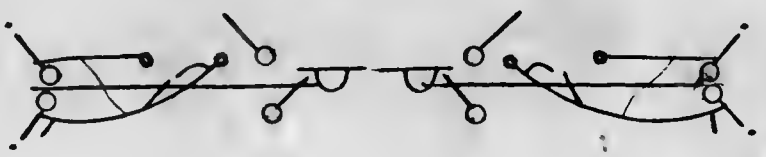


Another.

Forw: turning 2^d joyn'd.

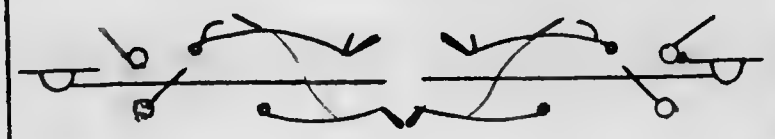


Another.

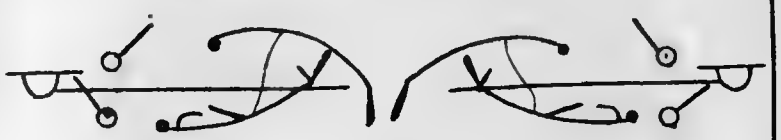


Forw: turn: 2^d incl. beh:

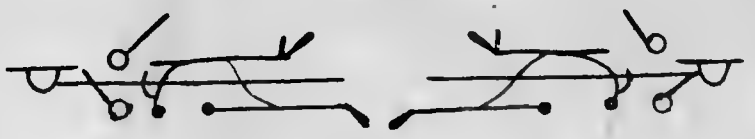
Forw: turning.



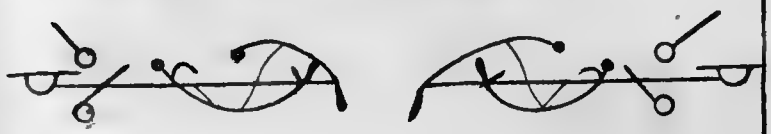
Croß'd beh: turn: 2^d forw:



Forw: turning.



Croß'd beh: turn: 2^d forw:



Backw: turning.

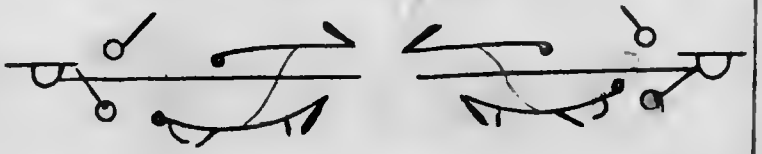
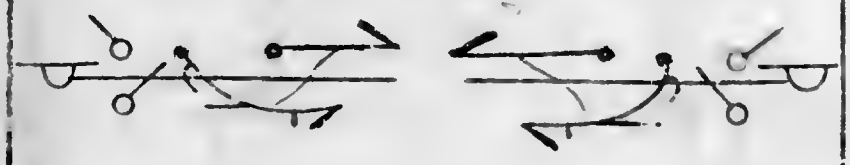
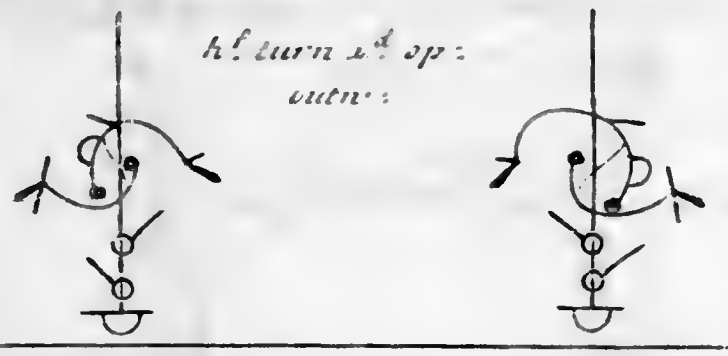


TABLE of Coupees.

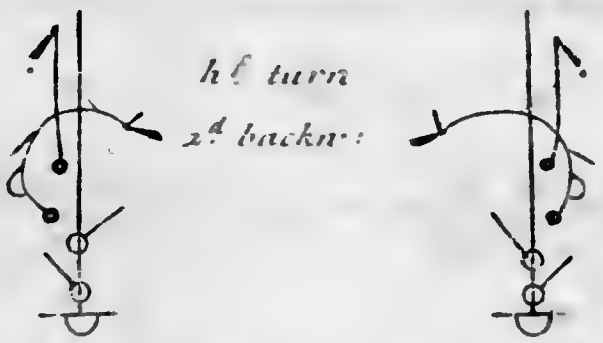
Another.



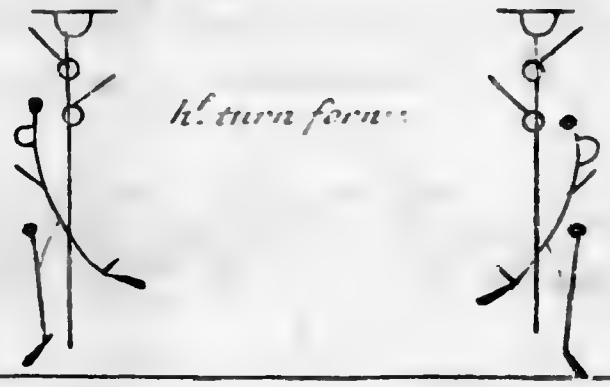
h.f turn 2.d op: outw:



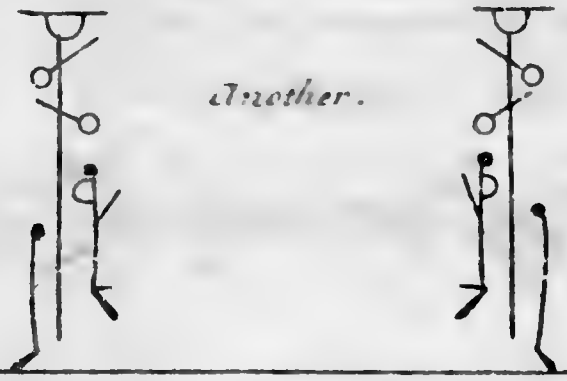
h.f turn 2.d backw:



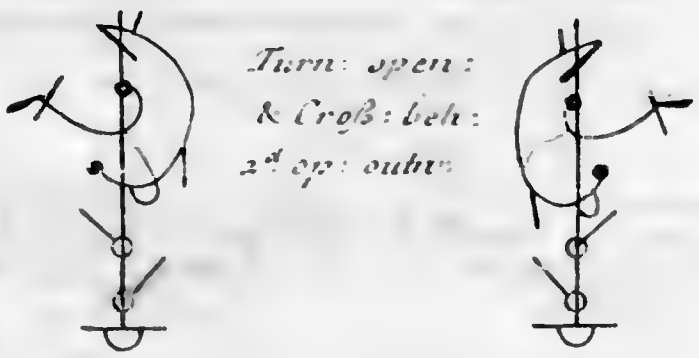
h.f turn forw:



Another.

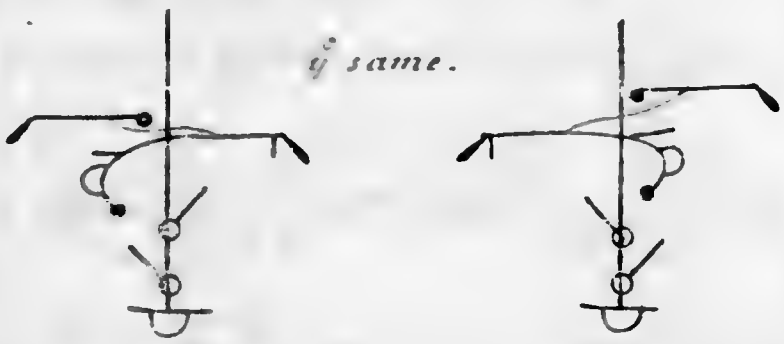


Turn: open: & Cross: beh: 2.d op: outw:

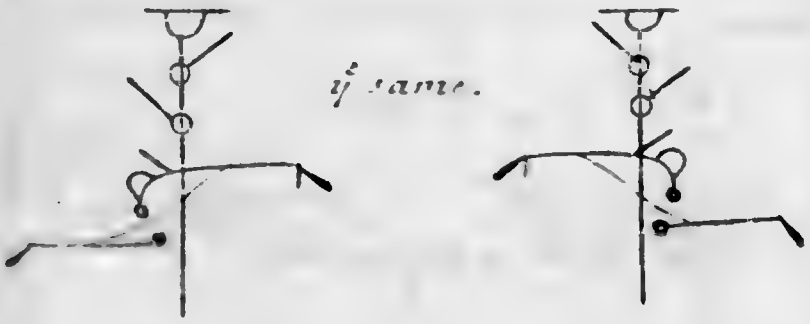


Op: siden: turn: 2.d op: siden:

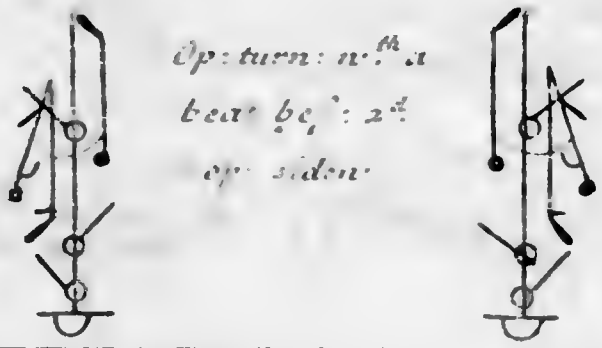
ij same.



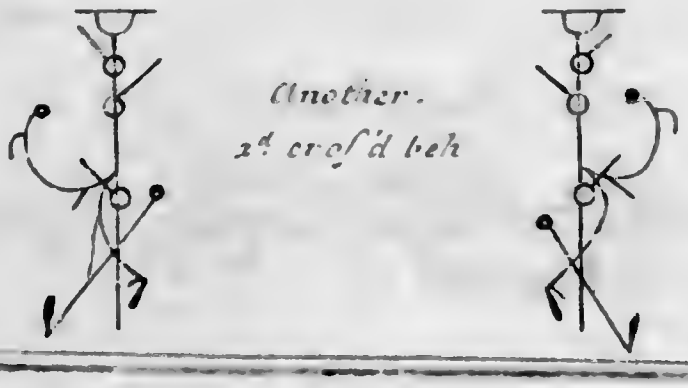
ij same.



Op: turn: w.th a beat bc: 2.d op: siden:



Another. 2.d cross'd beh



Beat beh: turn: 2.d incl beh:

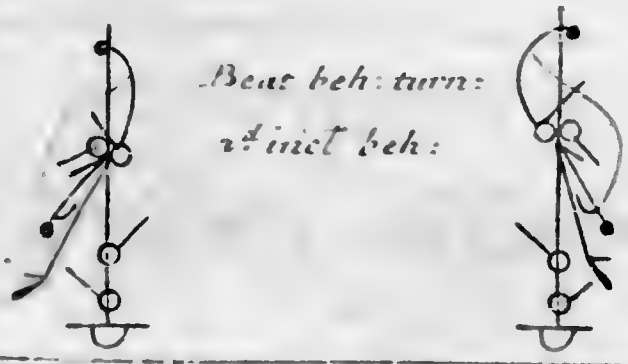
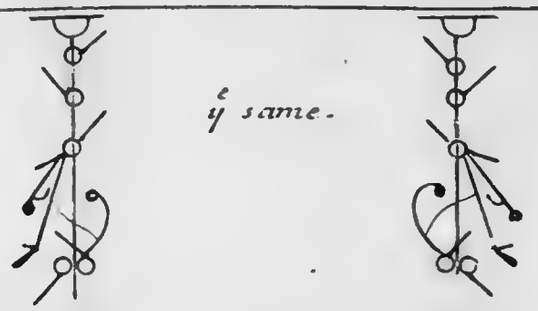
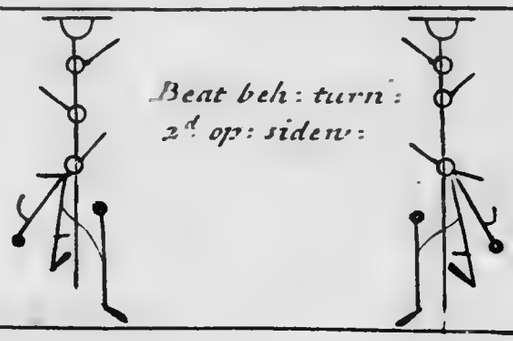


TABLE of Coupees. 60

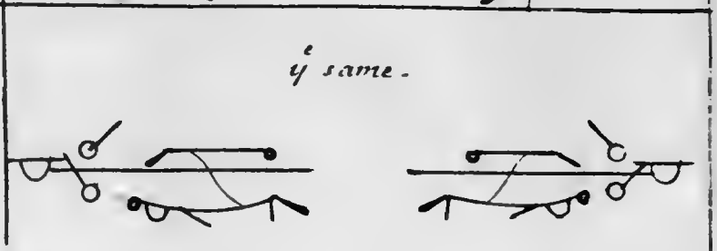


ye same.

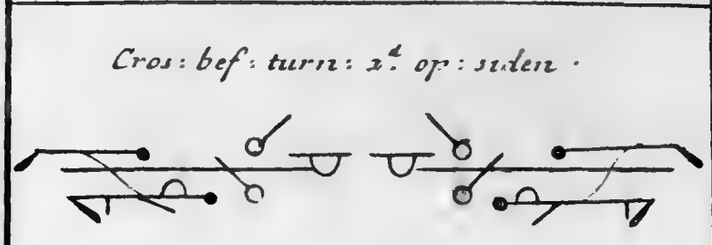


Beat beh: turn: 2d op: sidew:

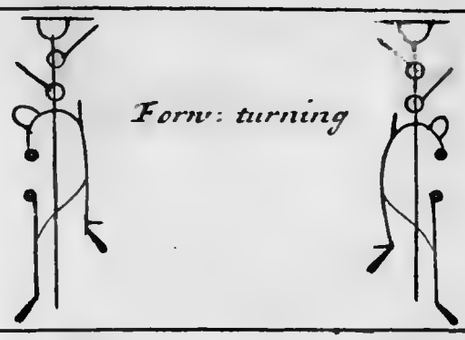
Both op: sidew: turning.



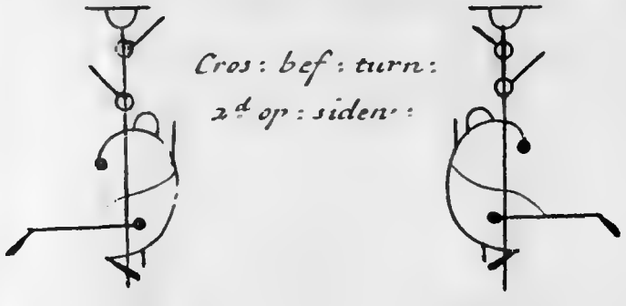
ye same.



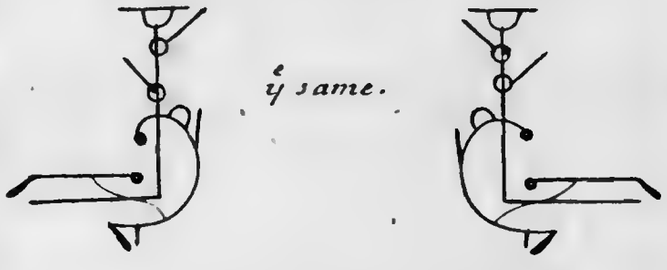
Cros: bef: turn: 2d. op: siden.



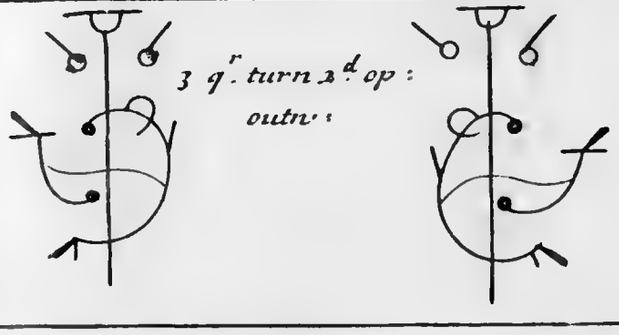
Forw: turning



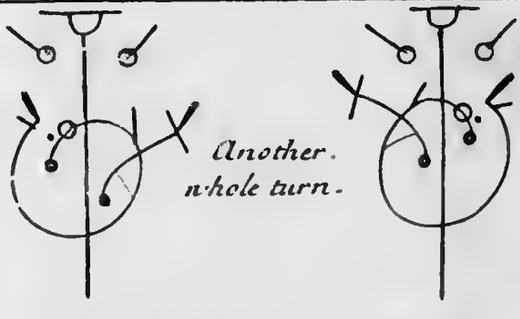
Cros: bef: turn: 2d op: sidew:



ye same.

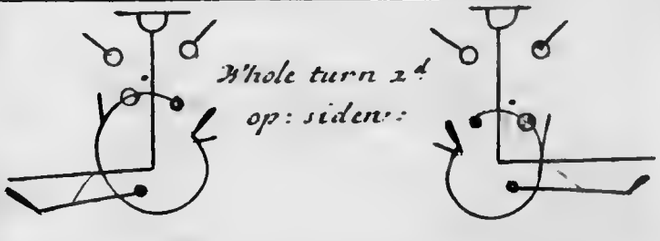


3 qr. turn 2d op: outw:



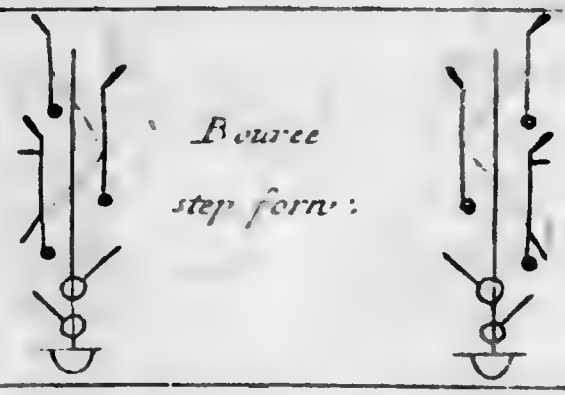
Another. whole turn.

Turn: sidew: 2d turn: going beh: & opening sidew

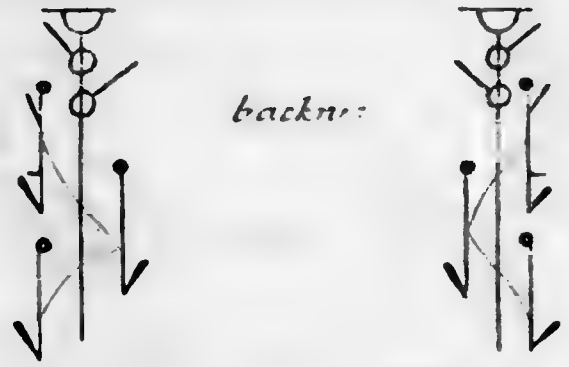


Whole turn 2d op: sidew:

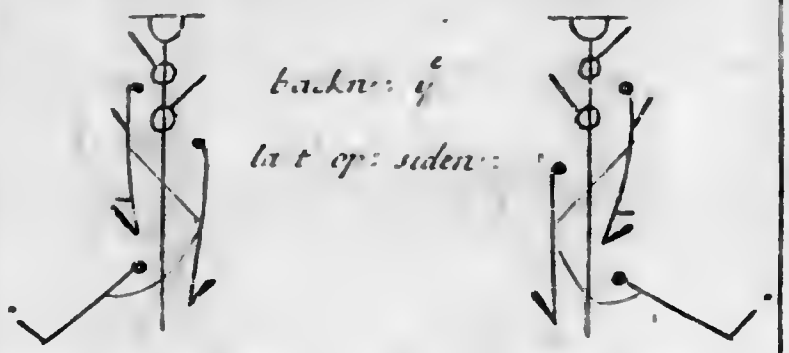
TABLE
of
Bouree steps or Fleurets



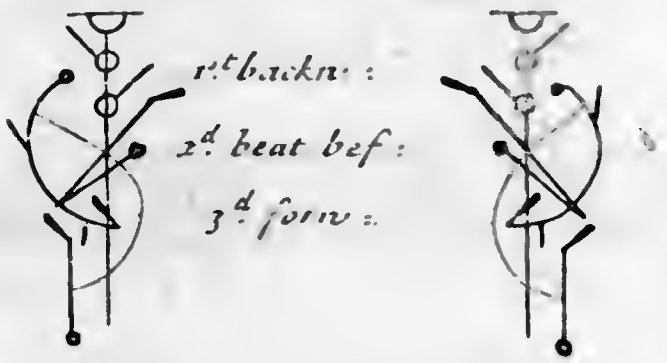
Bouree step forw:



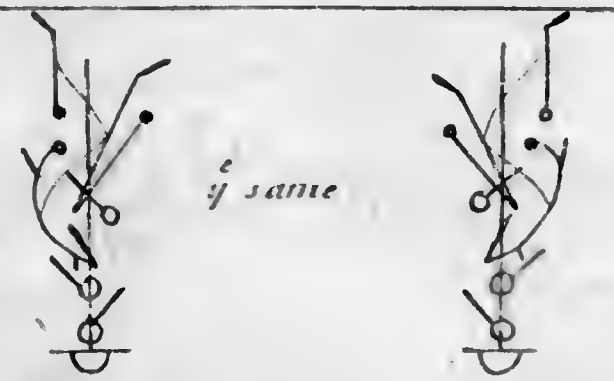
backw:



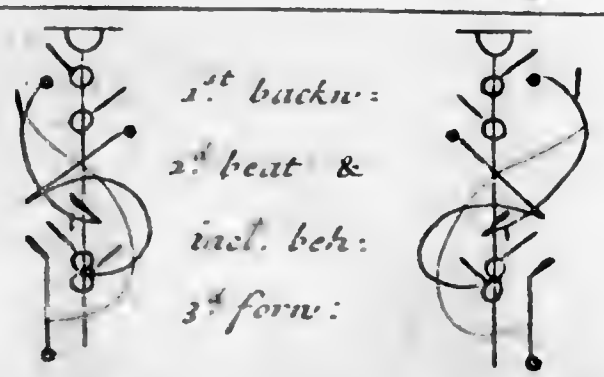
backw: & last op: sidew:



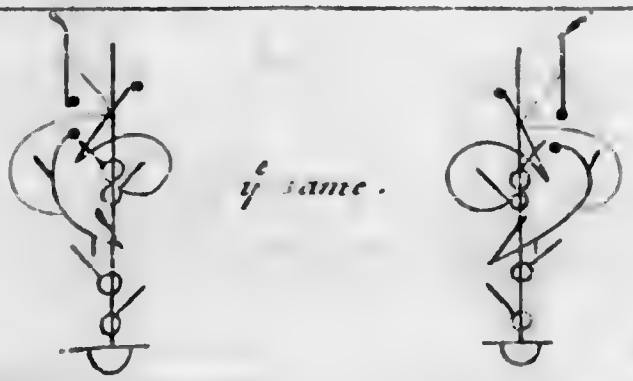
1st backw:
2d beat bef:
3d forw:



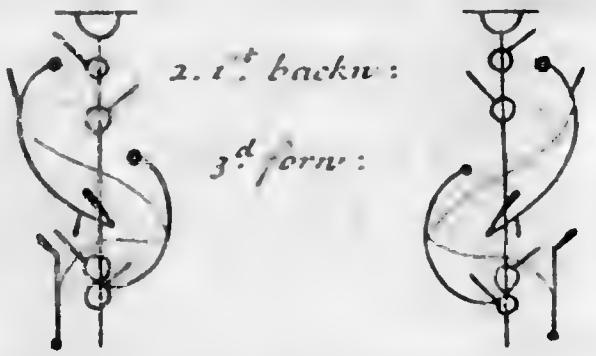
& same



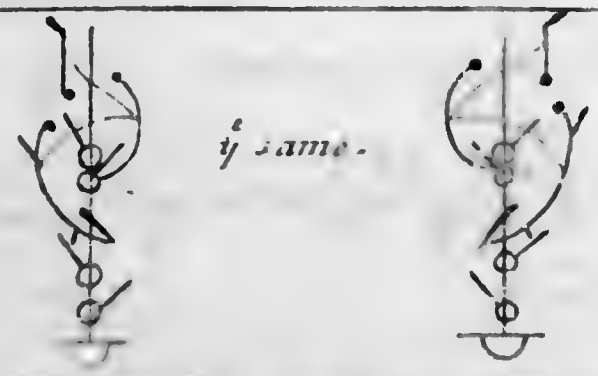
1st backw:
2d beat & incl. beh:
3d forw:



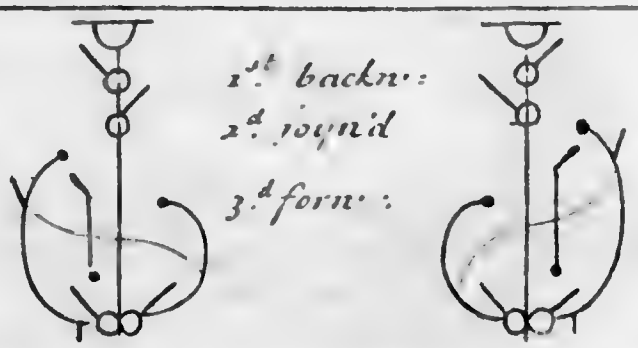
& same.



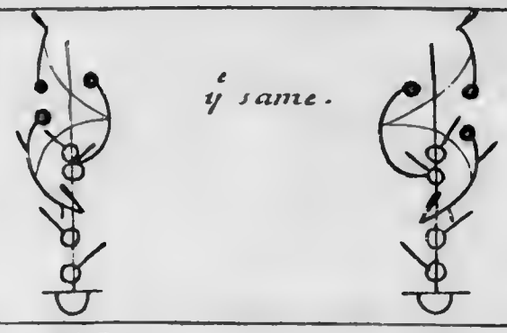
2. 1st backw:
3d forw:

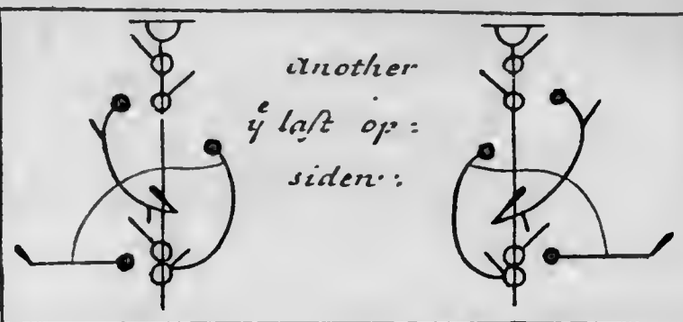


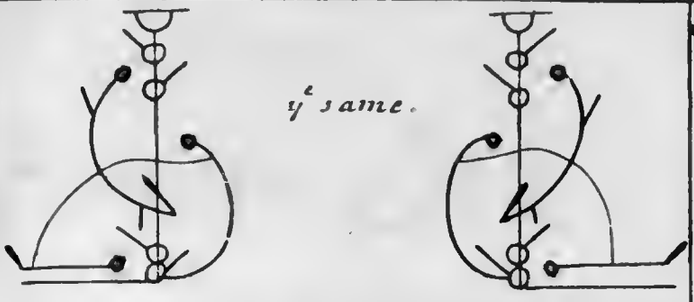
& same.

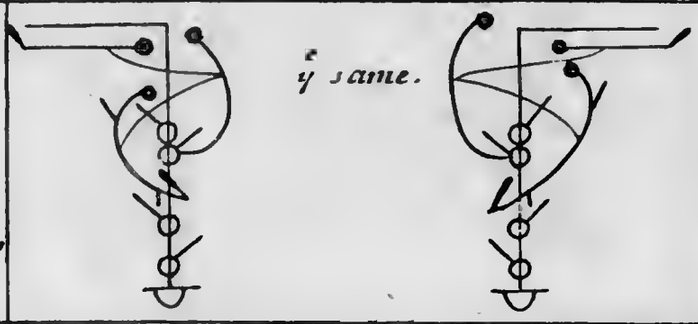


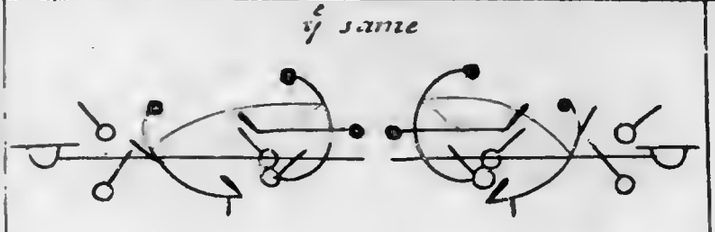
1st backw:
2d joynd
3d forw:

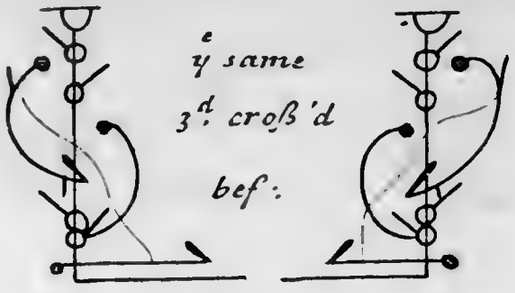

ye same.

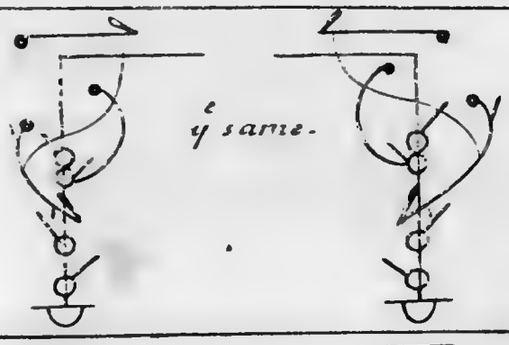

another
ye last op:
siden:


ye same.


ye same.


ye same


ye same
3d: croß'd
bef: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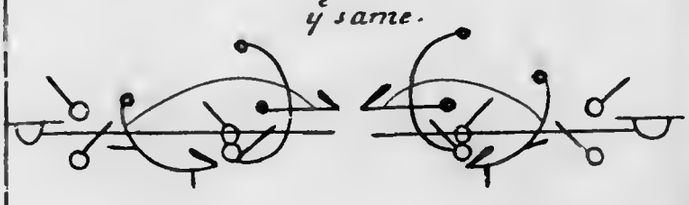
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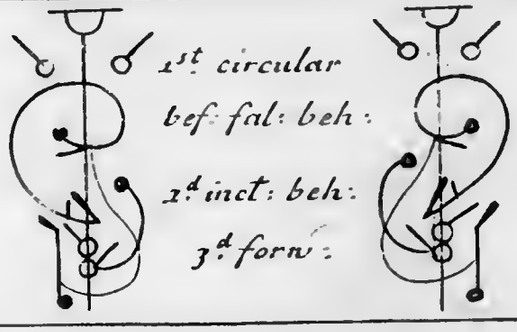
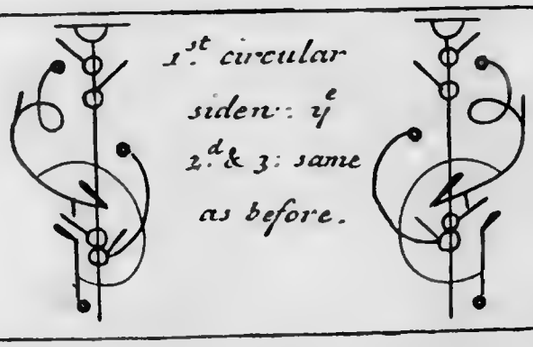

1st circular
bef: fal: beh:
2d inct: beh:
3d forw: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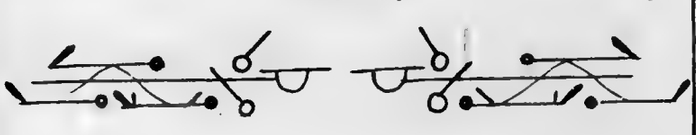
siden: ye
2d & 3: same
as before.


sidenways

Another.

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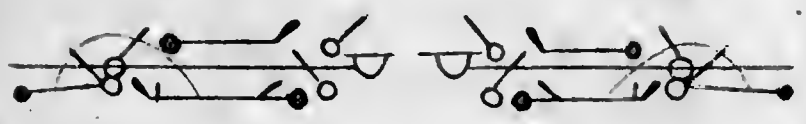

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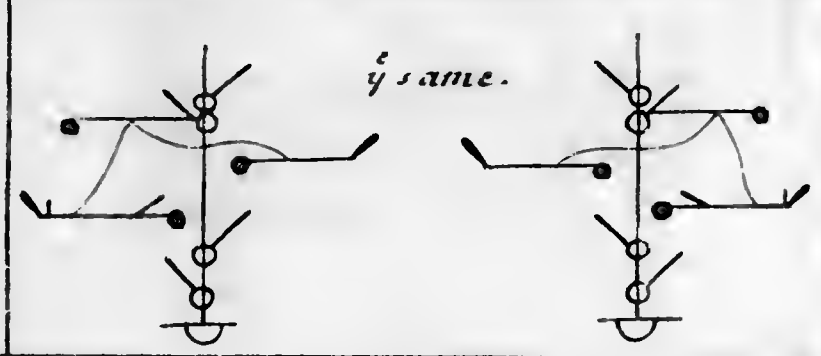

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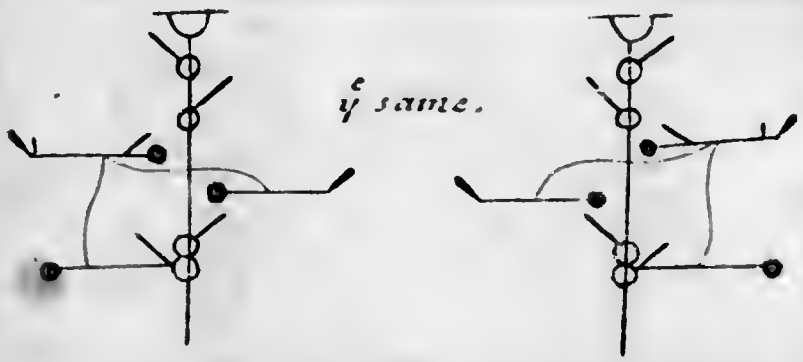
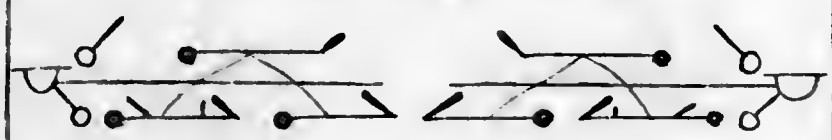


beh: going sidew:



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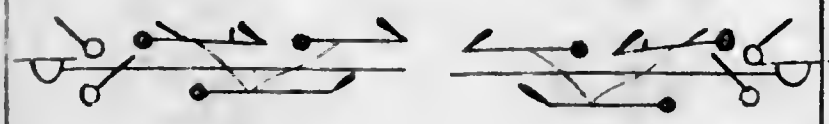

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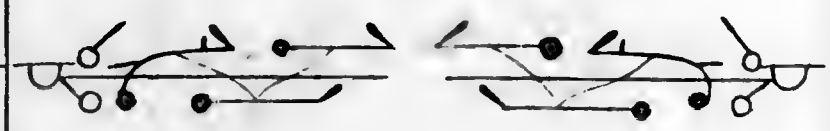

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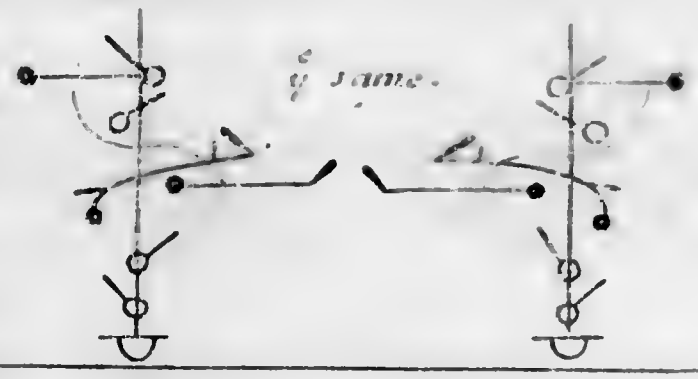

bef: & beh: sidew:

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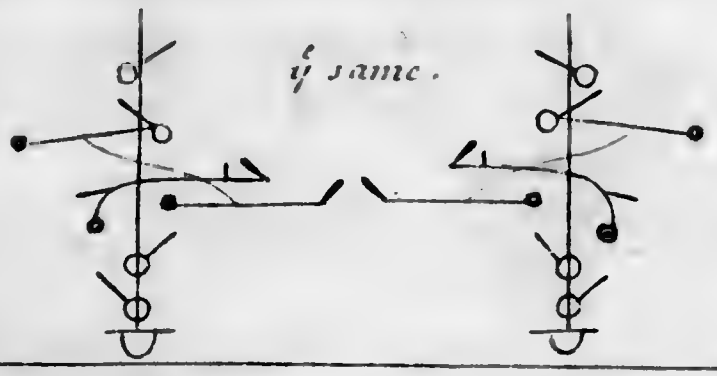

beh: & bef: sidew:

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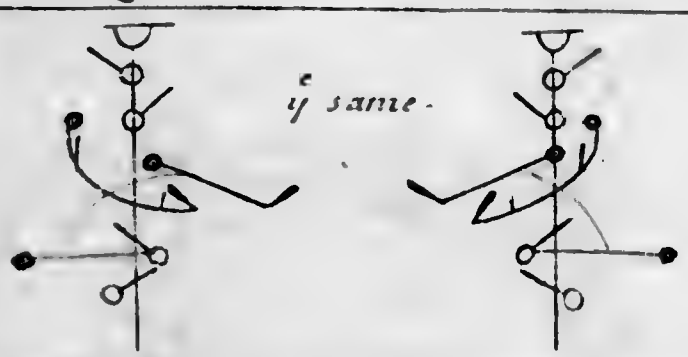

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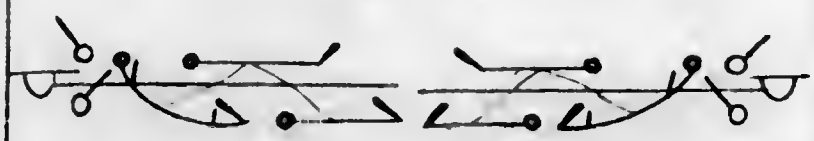

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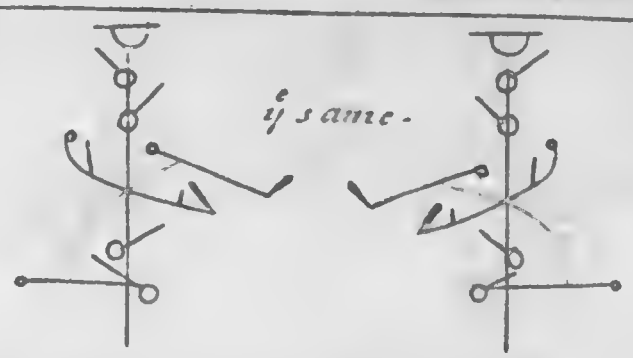

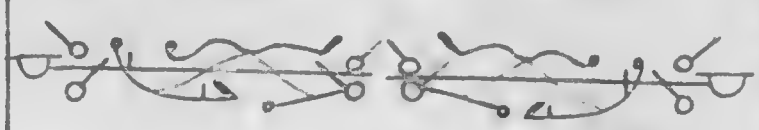

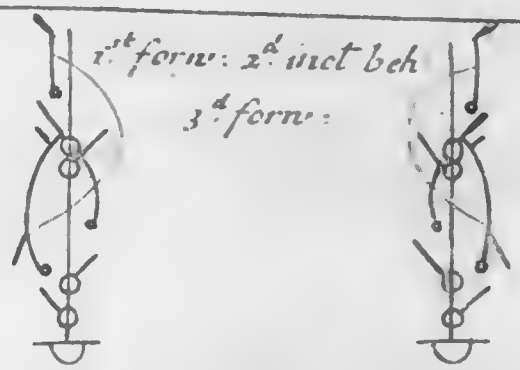

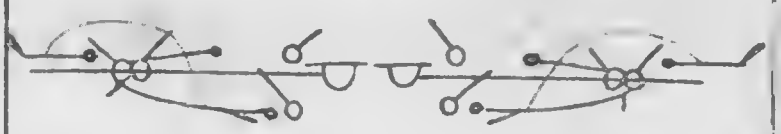

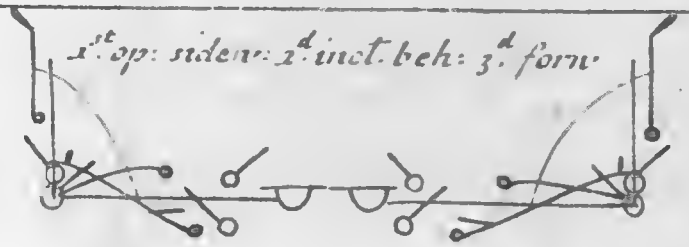

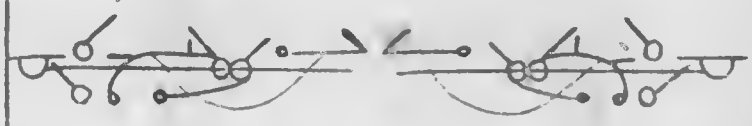

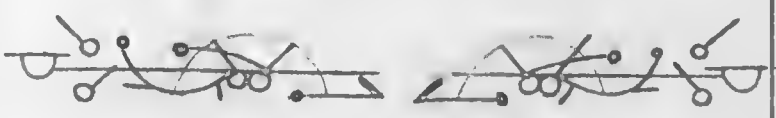

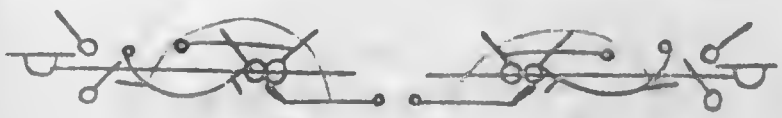

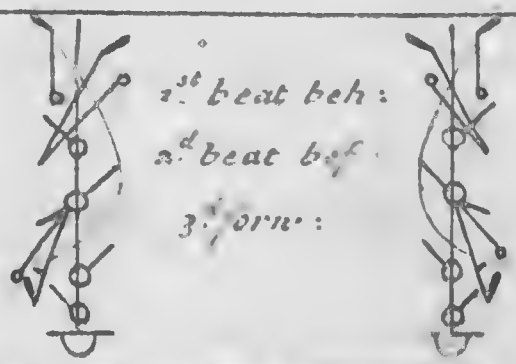

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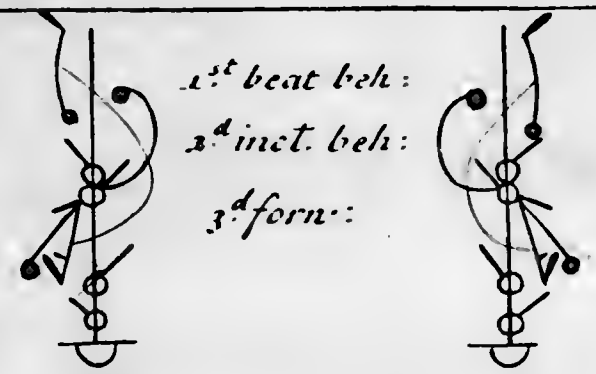
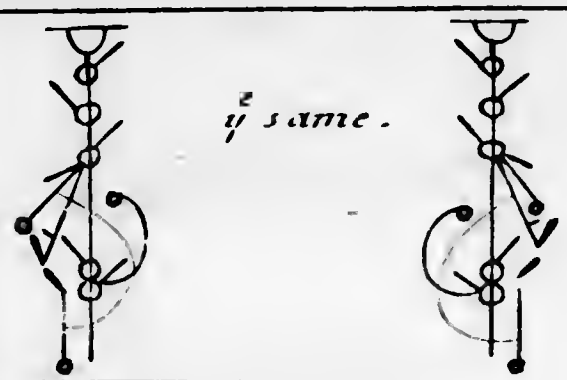


1st beat beh:
2d inct. beh:
3d forn:



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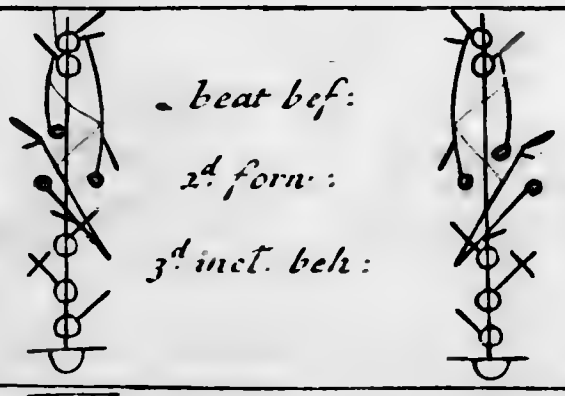
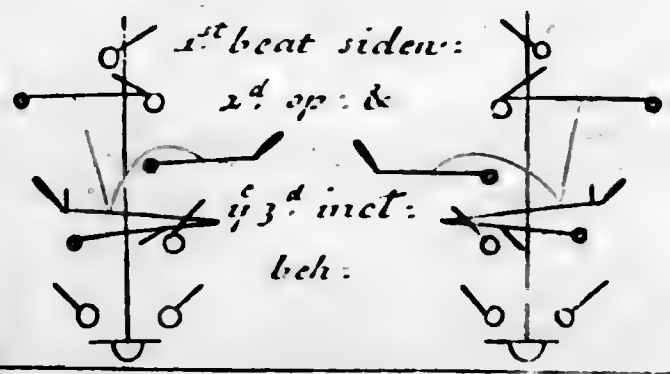
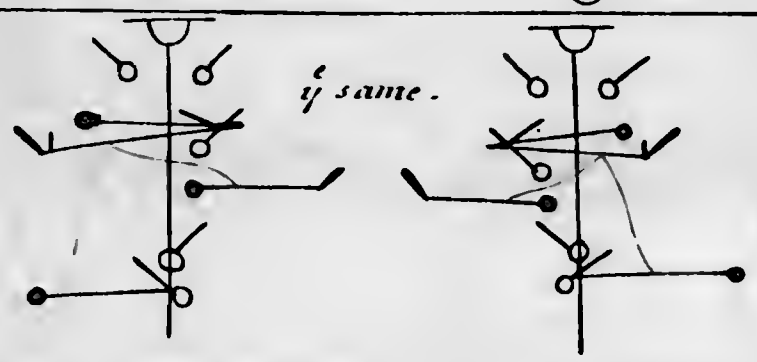


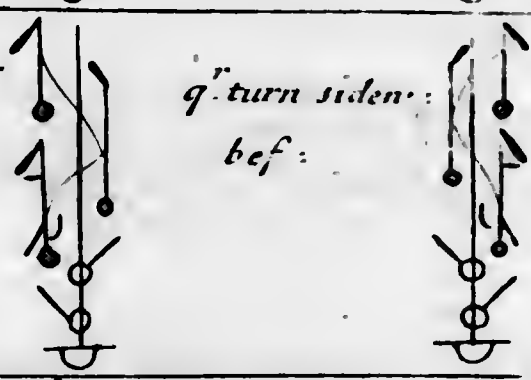
beat bef:
2d forn:
3d inct. beh:



1st beat siden:
2d op: &
5th 3d inct:
beh:

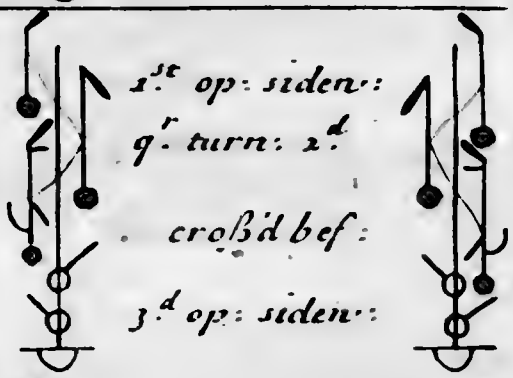


6th same.

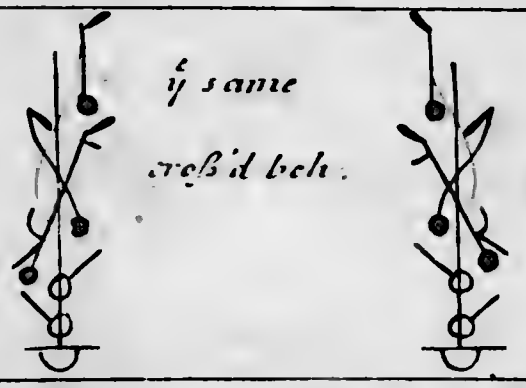


7r turn siden:
bef:

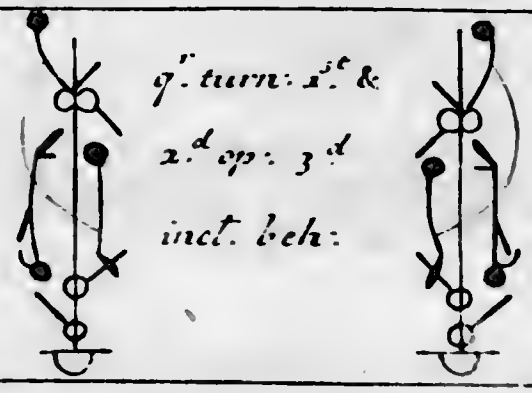
bef: & beh:
7r turn
siden:



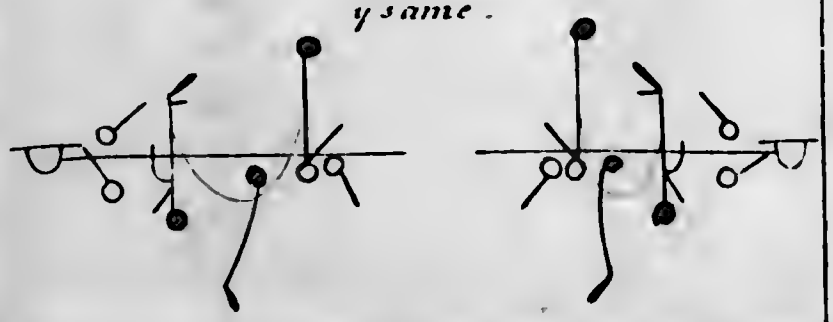
1st op: siden:
7r turn: 2d
croßd bef:
3d op: siden:



8th same
croßd beh:



9r turn: 1st &
2d op: 3d
inct. beh:



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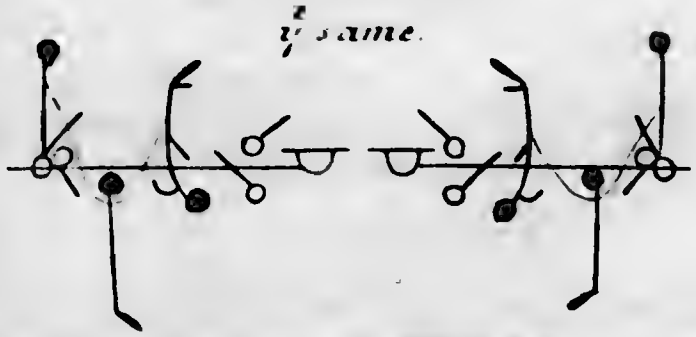
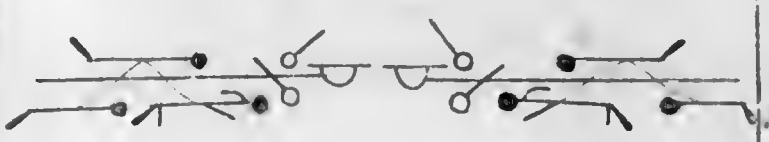


10th same.

form: turn:



Another.

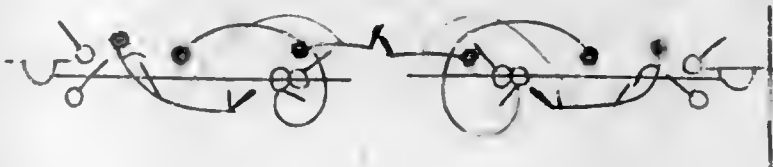
1st form: turn: 2d incl: beh: 3d form:

form: turn:

1st beh: turn: 2d & 3d: forward.

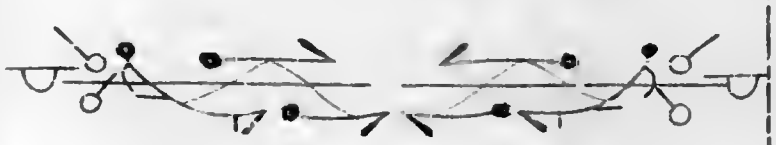
form: turn:

1st beh: turn: 2d op: & incl. beh: 3d form:

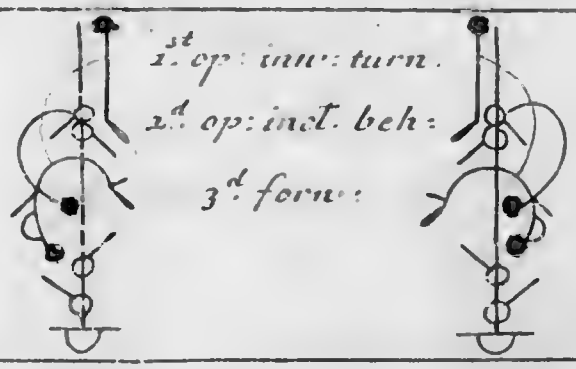


backw: turn:

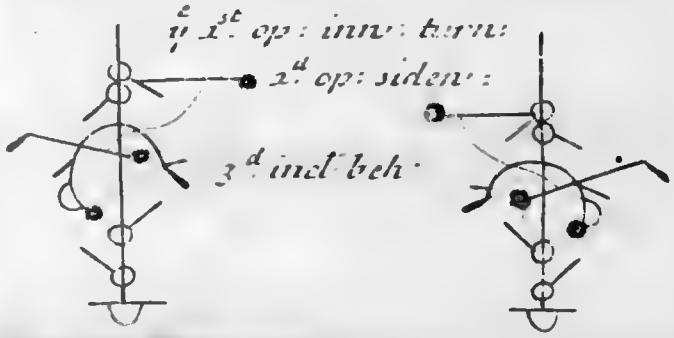
Another.



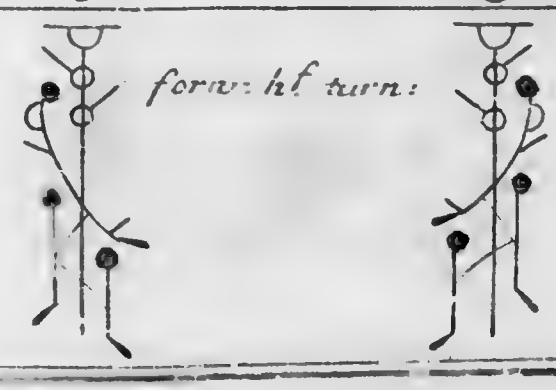
1st op: inw: turn.
2d op: incl. beh:
3d form:



1st op: inw: turn:
2d op: sidew:
3d incl: beh:



form: hf turn:



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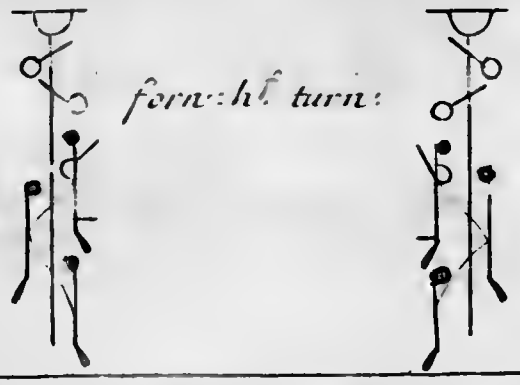
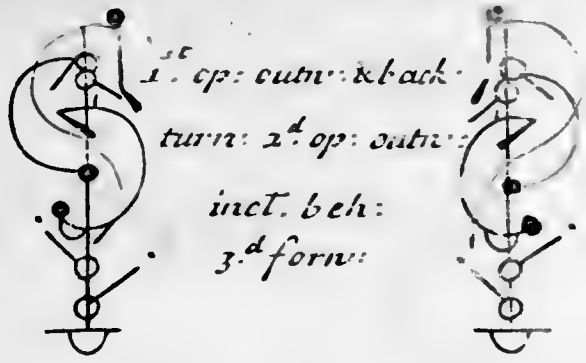
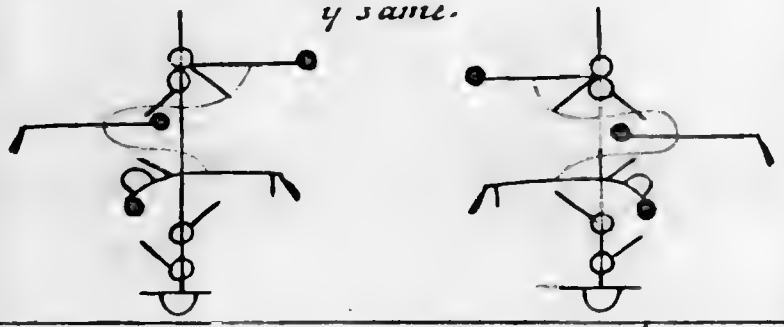
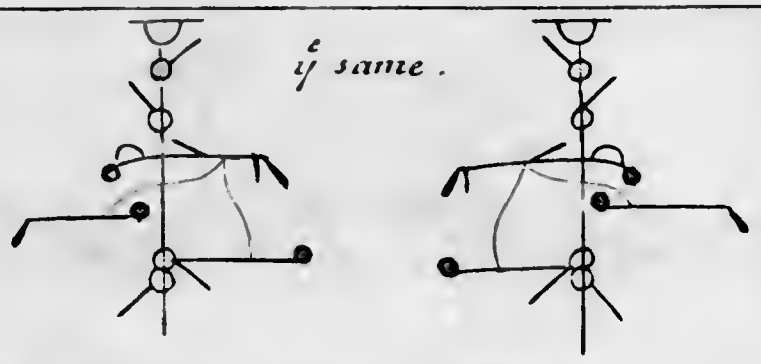
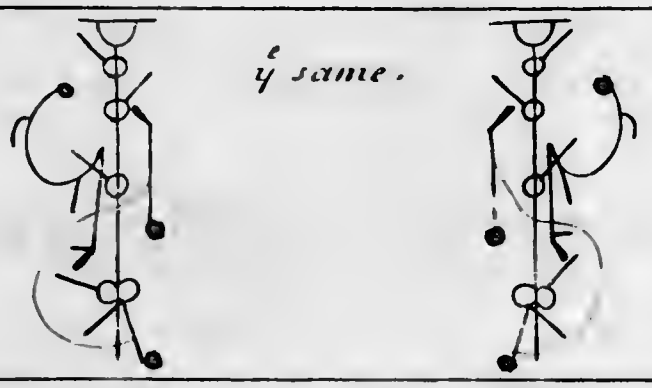
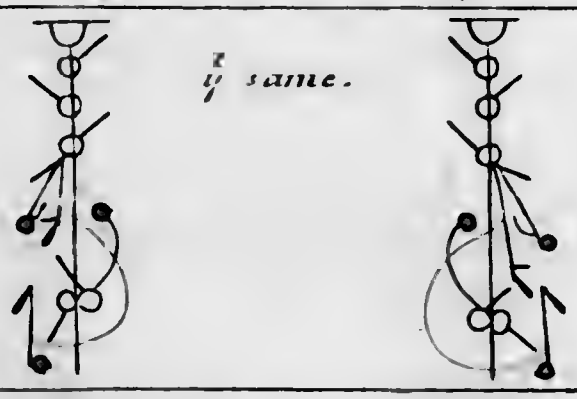


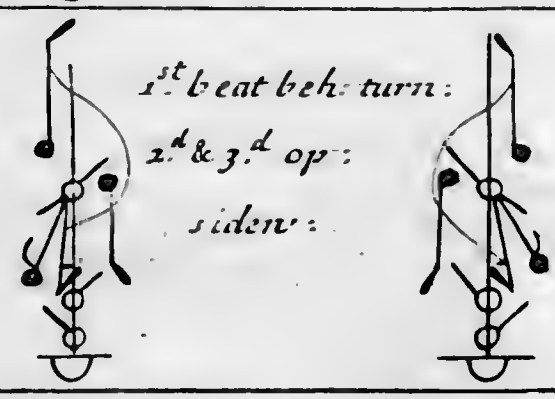


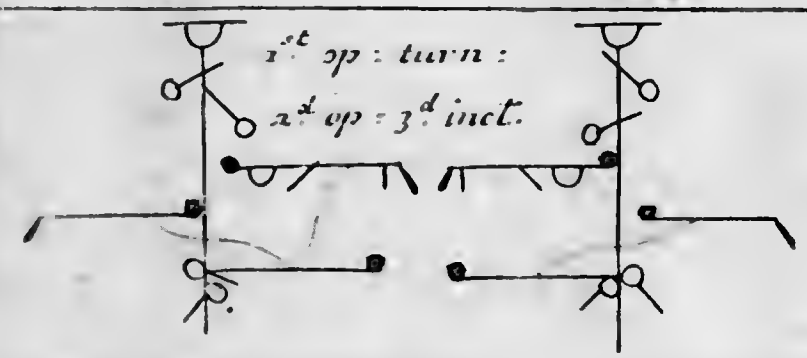






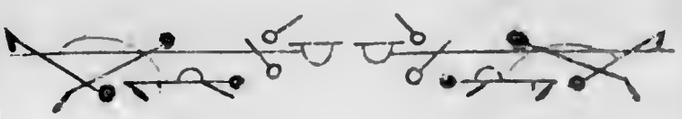




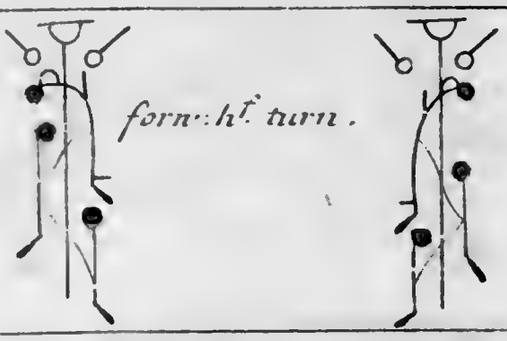


hf. turn sidem:

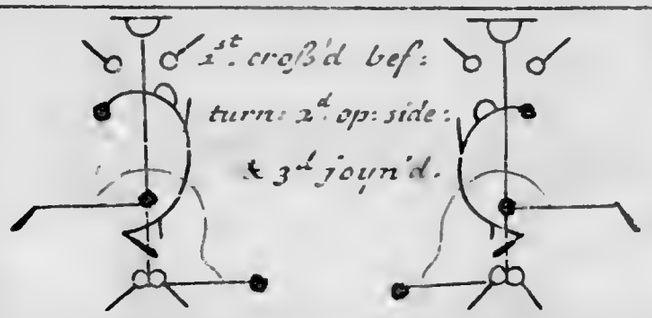
ij same bef & beh:



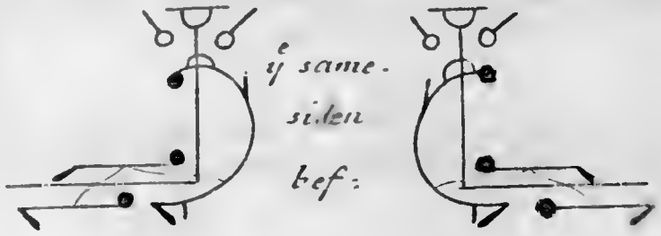
forn: hf. turn.



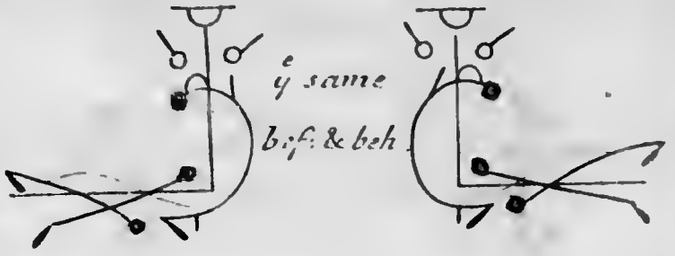
1st. crosd bef:
turn: 2d. op: side:
& 3d joyn'd.



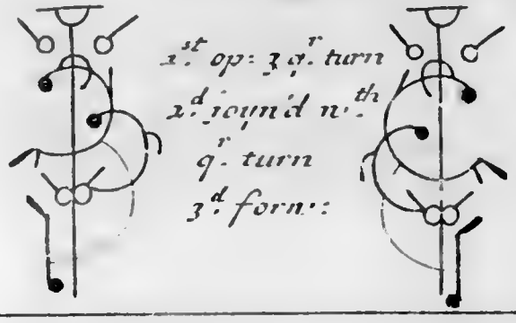
ij same.
siden
bef:



ij same
bef: & beh

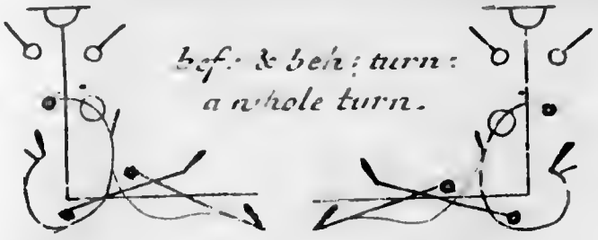


1st. op: 3 qr. turn
2d joyn'd nth
qr. turn
3d forn:

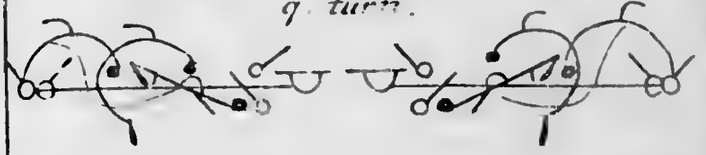


1st op: hf. turn: 2d beat beh turn hf. 3d crosd bef

bef: & beh; turn:
a whole turn.



1st crosd bef: hf turn 2d qr turn 3d joyn'd
qr turn.



ij same 3d siden:

1st beat beh: hf turn
2a qr turn 3d op. siden:

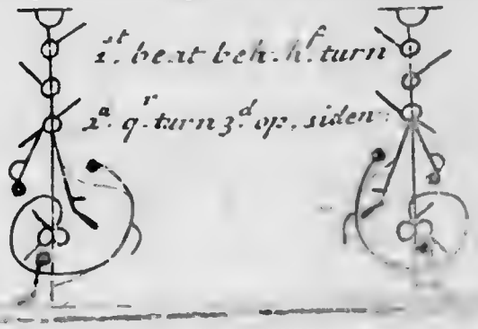
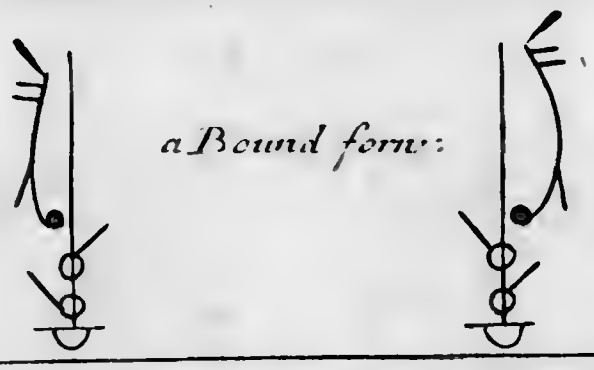
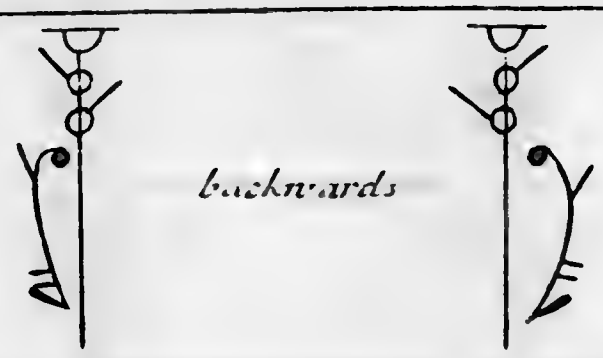
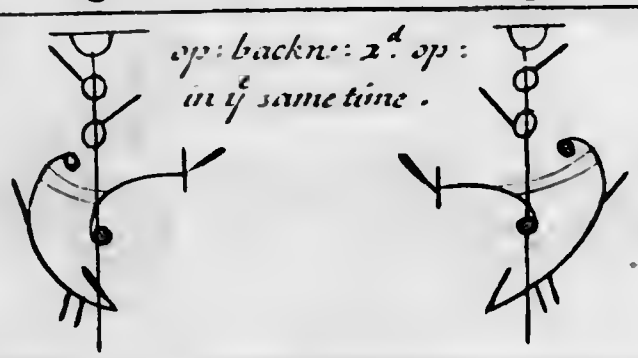
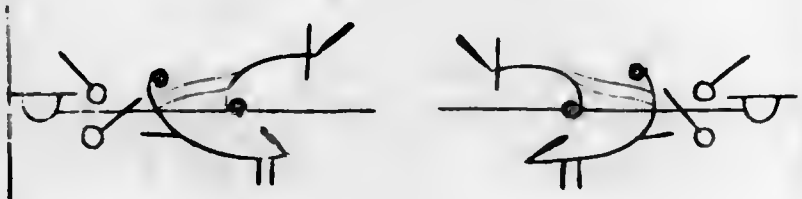


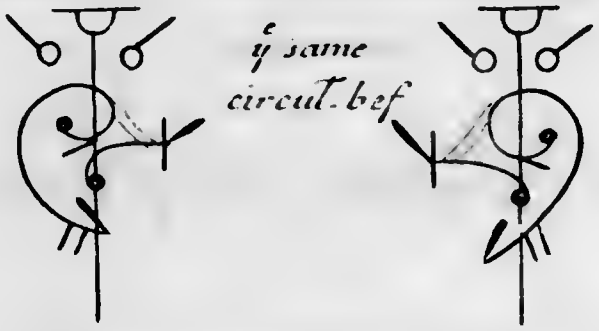
TABLE
of
Bounds or Tacs

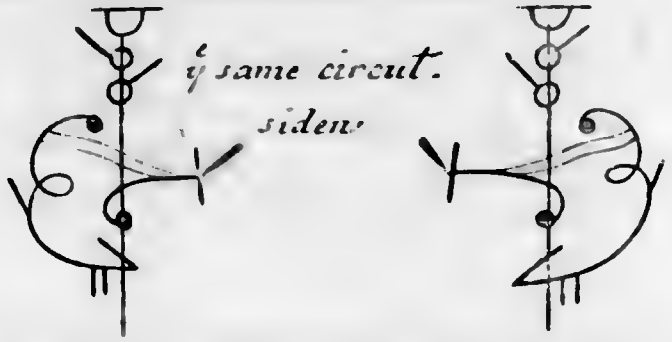


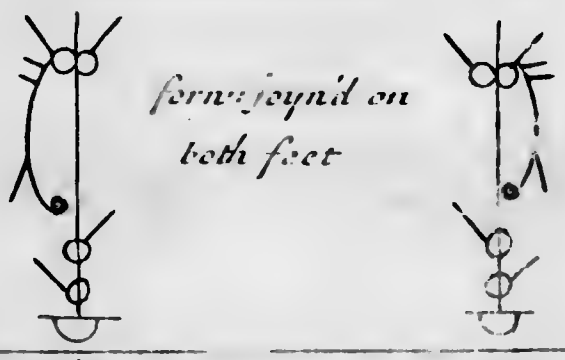


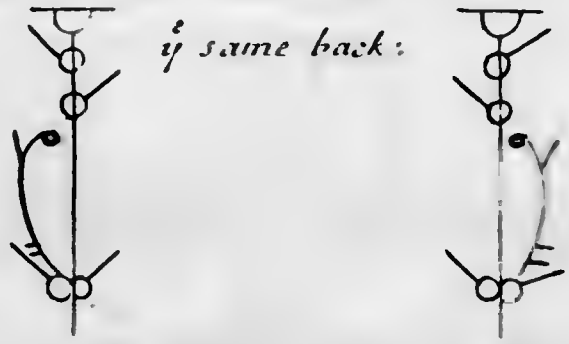


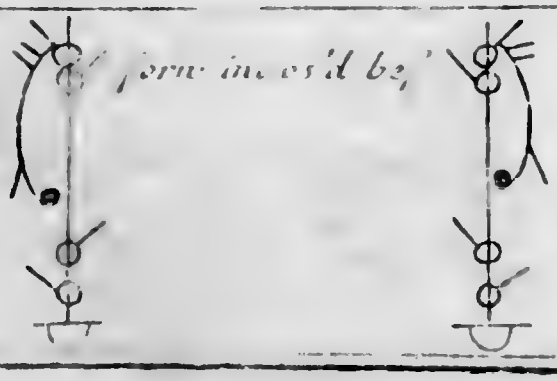


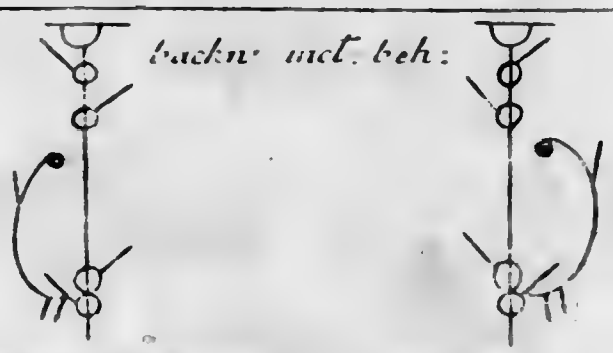


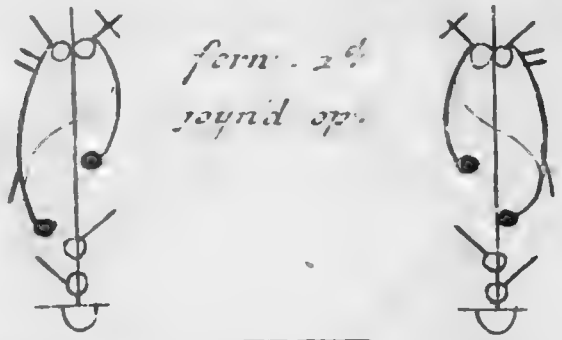




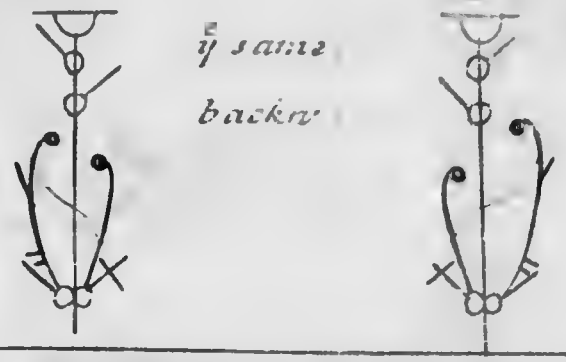




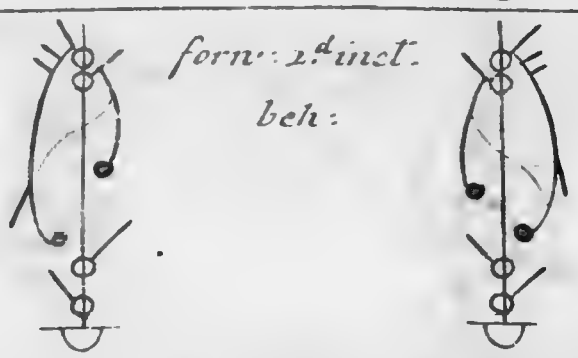




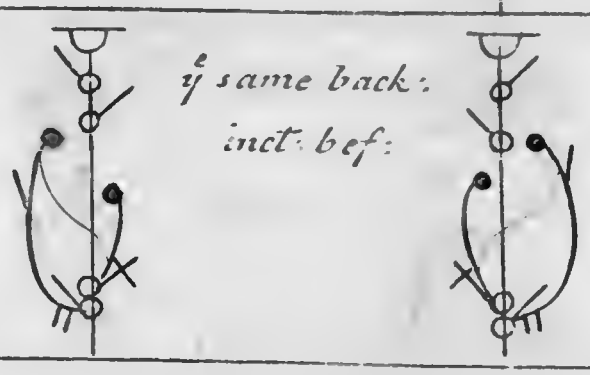
forn: 2d joynd op:



ij same backw:



forn: 2d incl: beh:

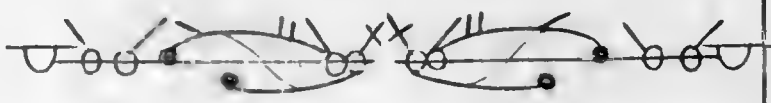


ij same back: incl: bef:

op: sidew: 2d joynd up.

ij same incl: beh:

Croß'd bef: 2d sidew: joynd up.

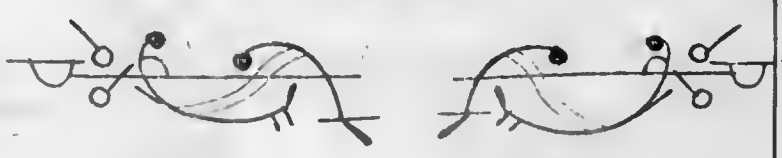


ij same.

ij same croß'd beh:

forn: q' turn 2d op outw:

Croß'd beh: q' turn 2d op: outw:



backw q: turn 2d op: outw:

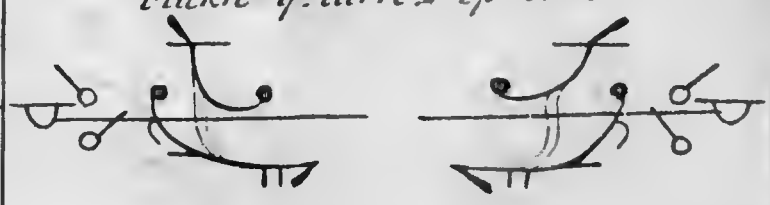
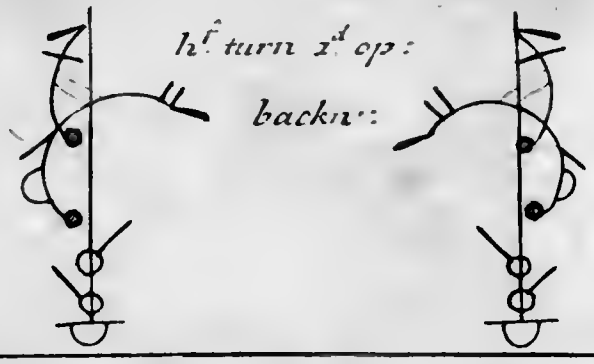
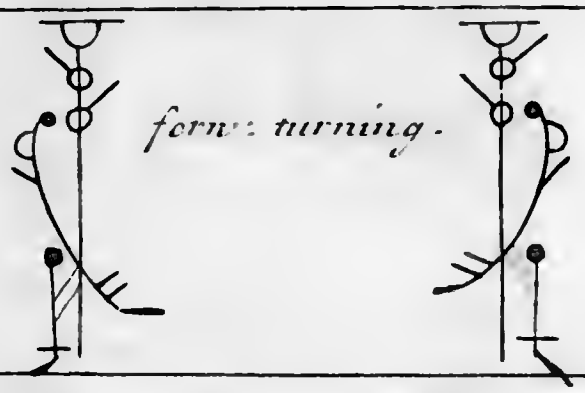


TABLE of Bounds.

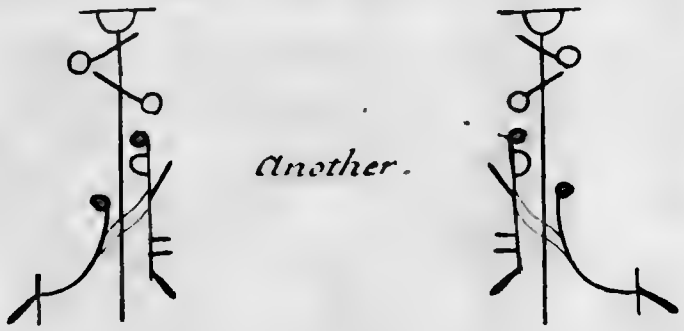
h.f turn x.d op: backw:



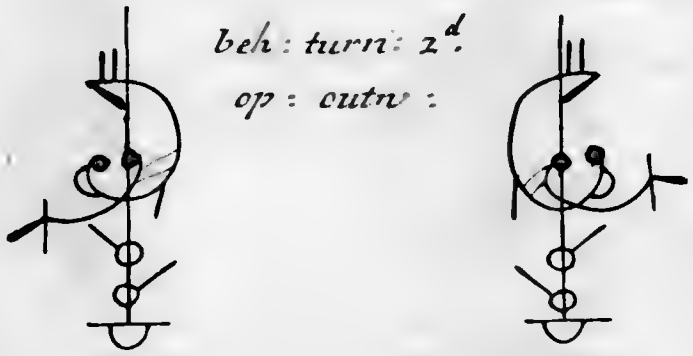
forw: turning.



Another.

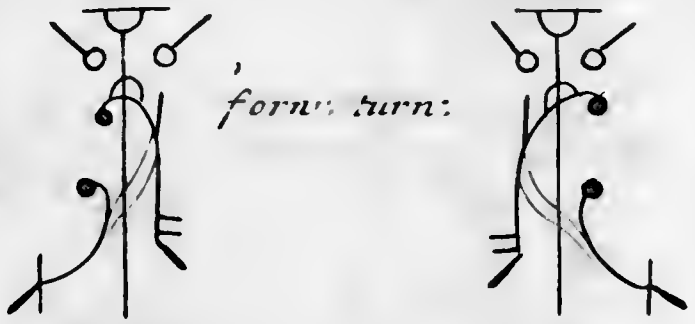


beh: turn: x.d op: outw:

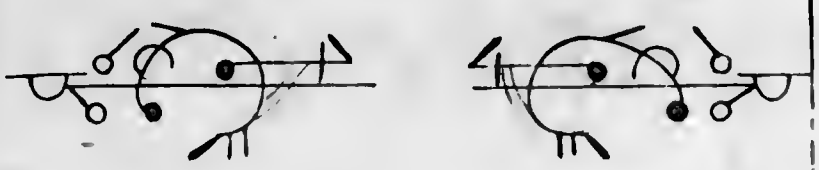


op: sidew: turn: x.d op: outw:

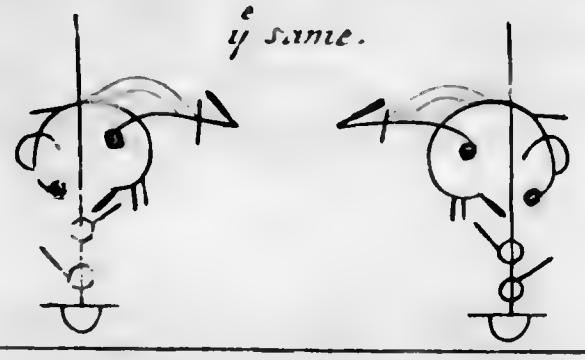
forw: turn:



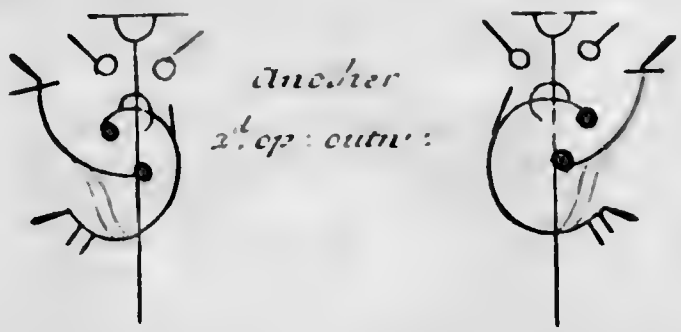
3. q.r turn x.d beh: up



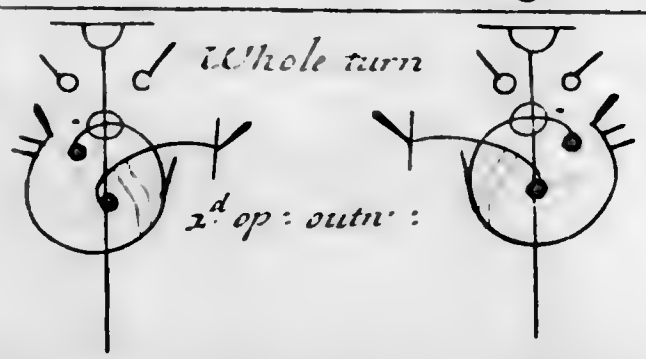
y.e same.



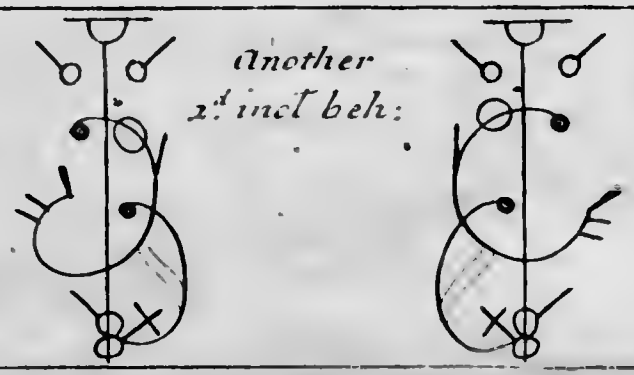
Another x.d op: outw:



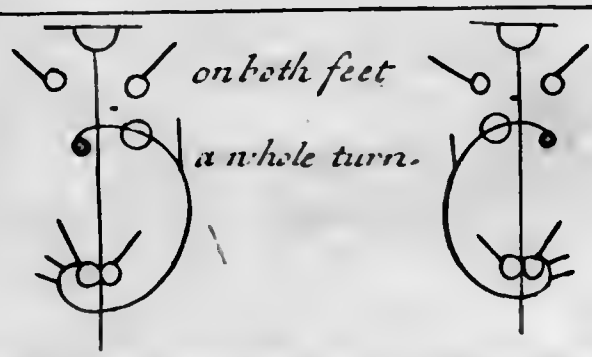
Whole turn x.d op: outw:



Another x.d incl beh:



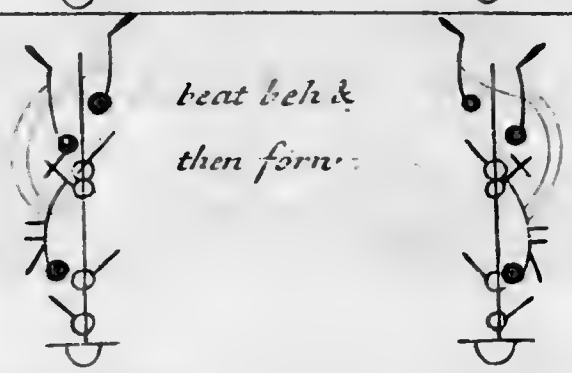
on both feet a whole turn.



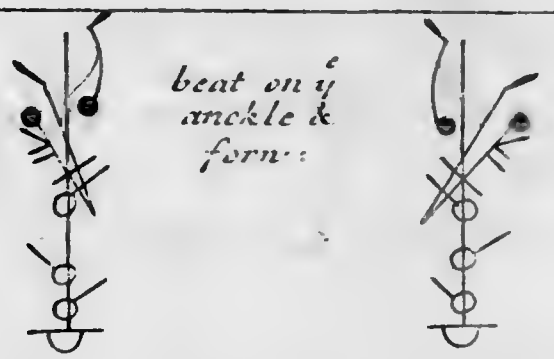
A TABLE
of
Compos'd Hops or Contretemps.

Contretemps forwards.

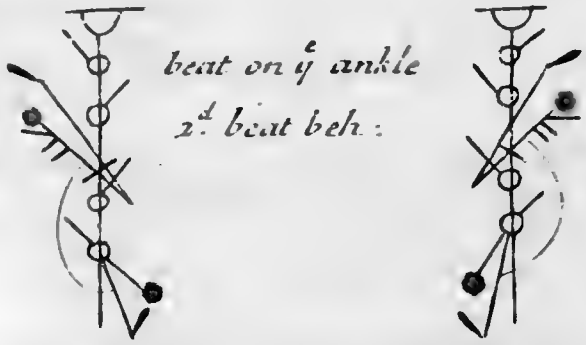
backwards.



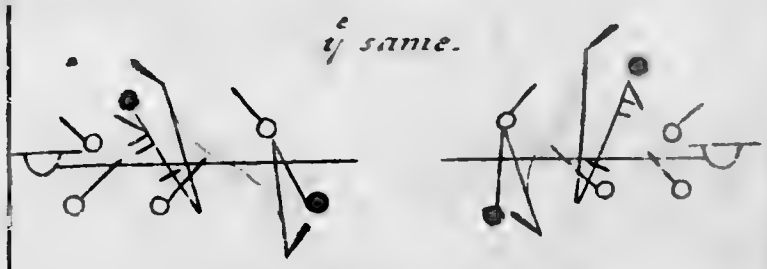
beat beh: & then forw:



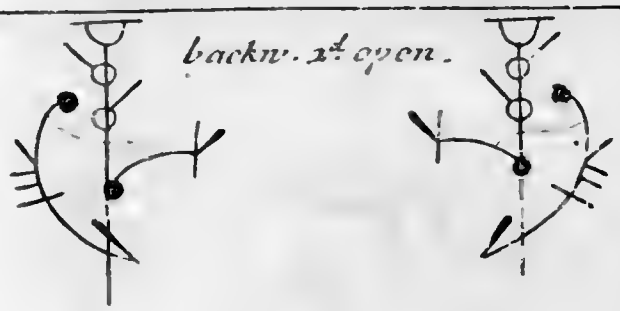
beat on ye ankle & forw:



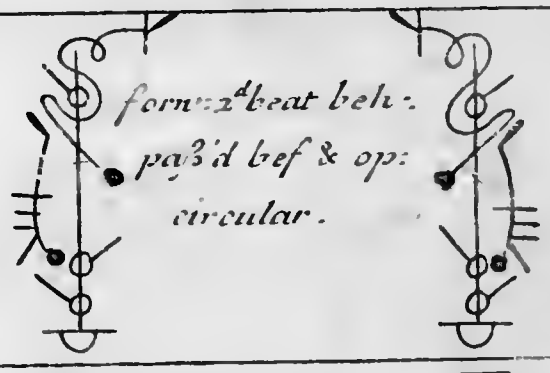
beat on ye ankle 2d beat beh:



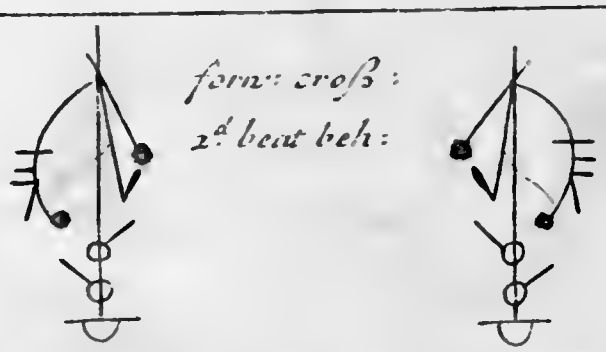
ye same.



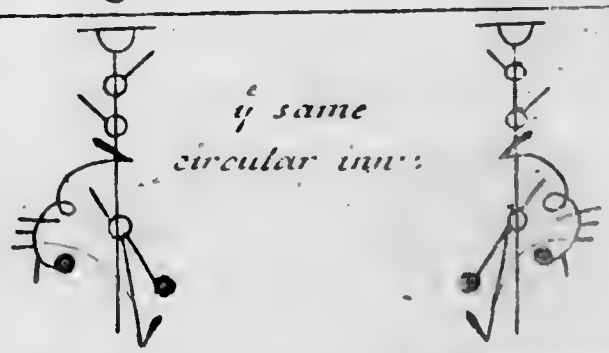
backw. 2d open.



forw: 2d beat beh: pass'd bef & op: circular.



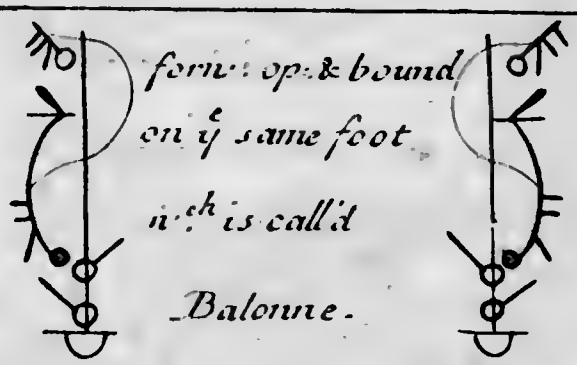
forw: cross: 2d beat beh:



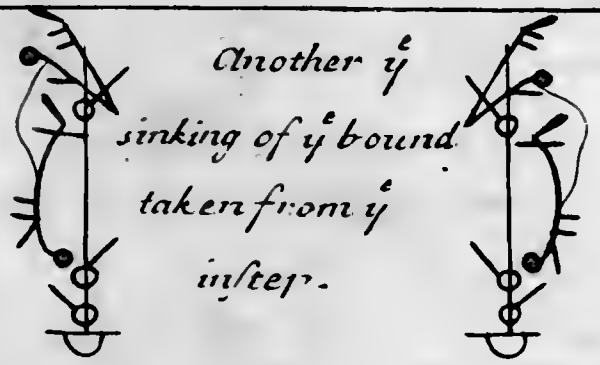
ye same circular inw:

TABLE of Contretemps.

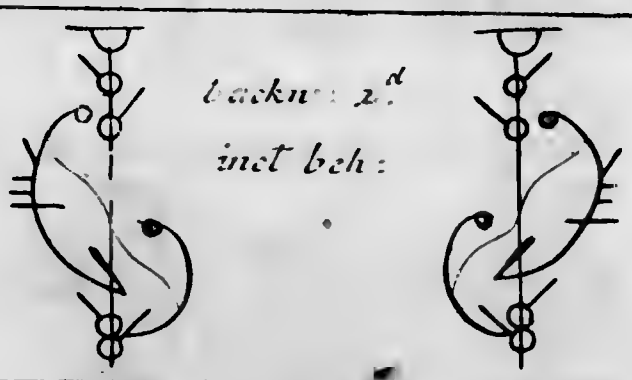
forn: op: & bound on y^e same foot wch is call'd Balonne.



Another y^e sinking of y^e bound taken from y^e instep.

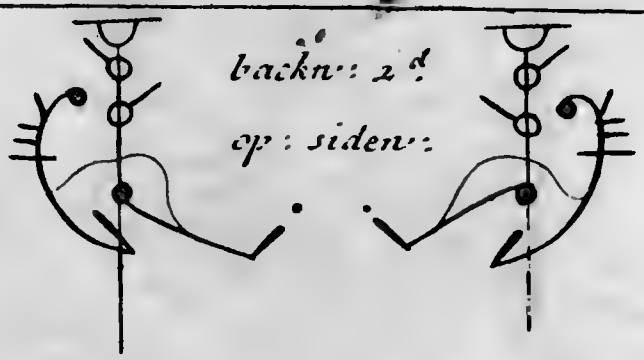


backn: 2^d inct beh:

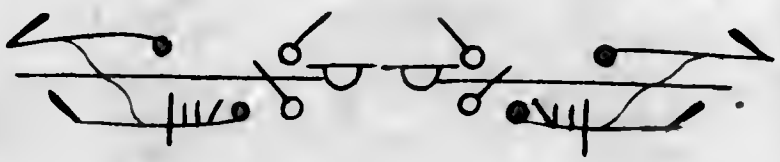


beat bef: inct beh: 2^d forn:

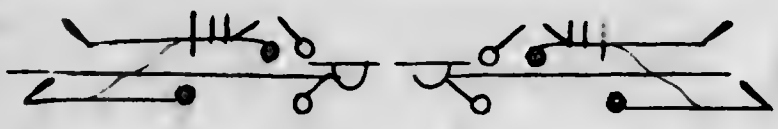
backn: 2^d op: siden:



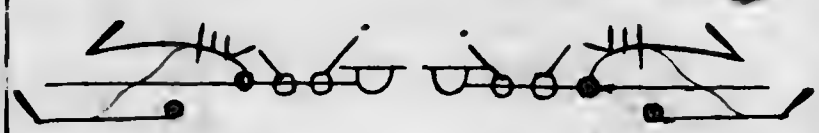
siden: 2^d croß'd bef:



another 2^d croß'd beh:

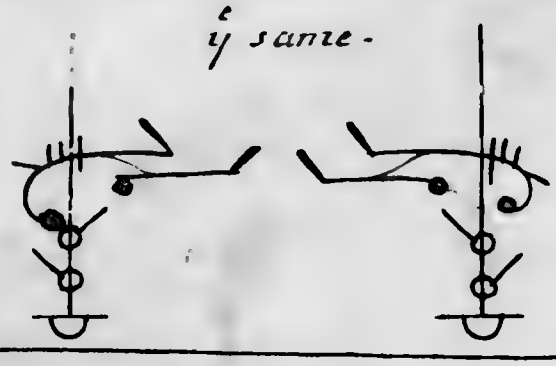


siden: 1^st croß'd bef: 2^d op: [illegible]

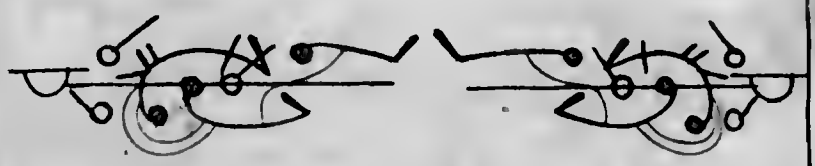


y^e same from another position.

y^e same.



beat bef: croß'd beh: & op: siden:



op: 2^d croß'd beh:

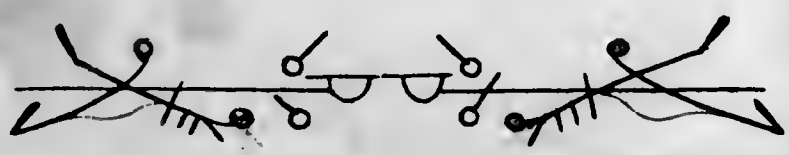
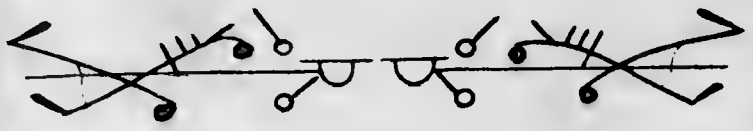


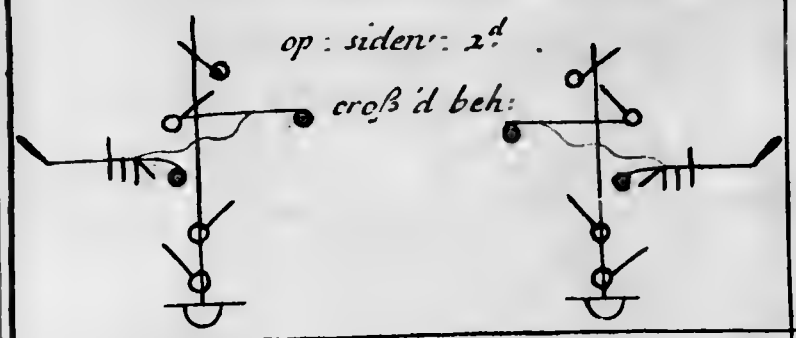
TABLE of Contretemps.

op: 2d croß'd bef:

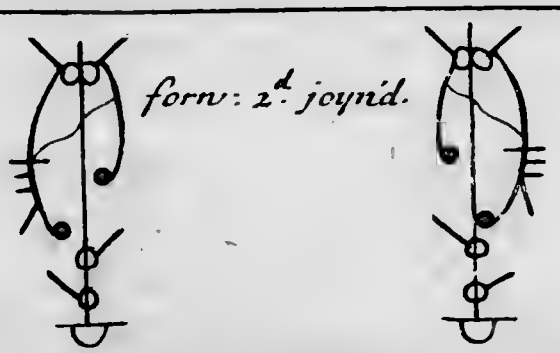


op: sidew: waving 2d croß'd beh:

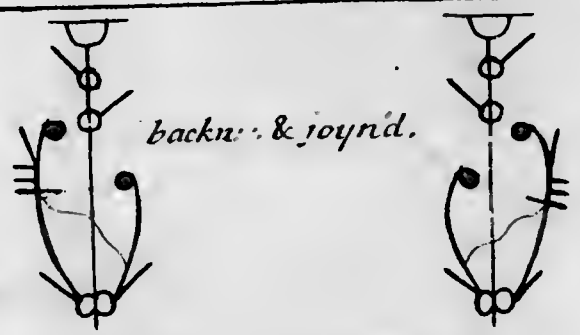
op: sidew: 2d croß'd beh:



forw: 2d joyn'd.

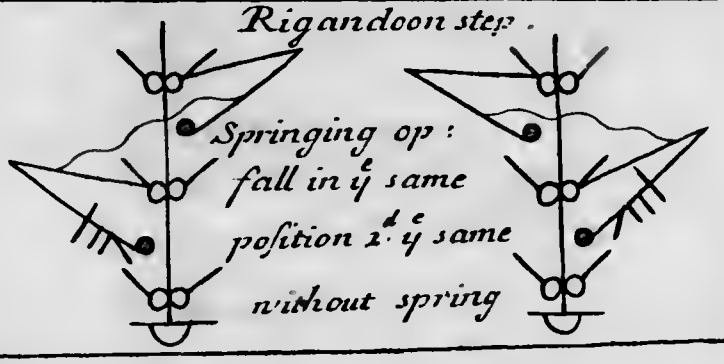


backw: & joyn'd.

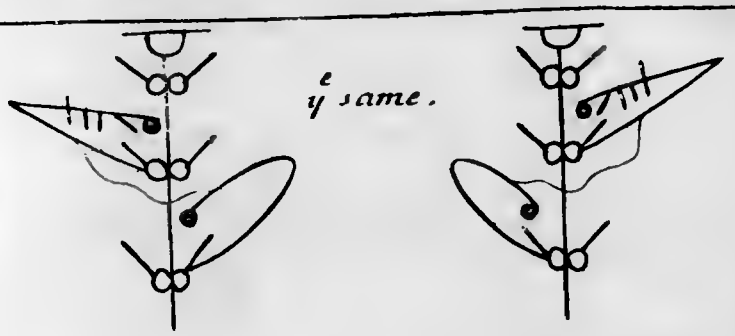


Rigandoon step.

Springing op: fall in ye same position 2d & ye same without spring

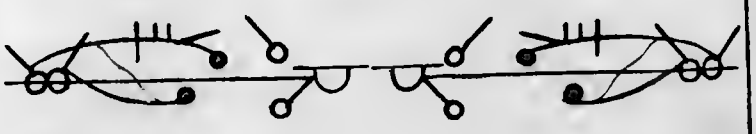


ye same.

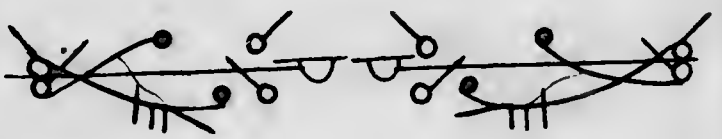


op: sidew: 2d joyn'd.

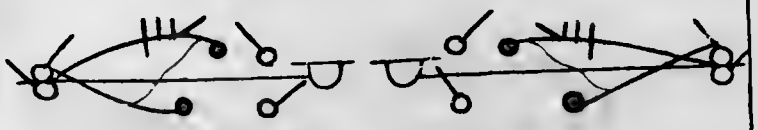
Another.



op: sidew: 2d incl. beh:



ye same incl. bef:



beat sink beh:
spring: forw: cr:
2d op: sidew:

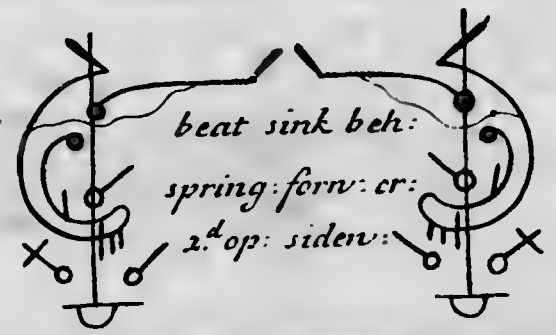
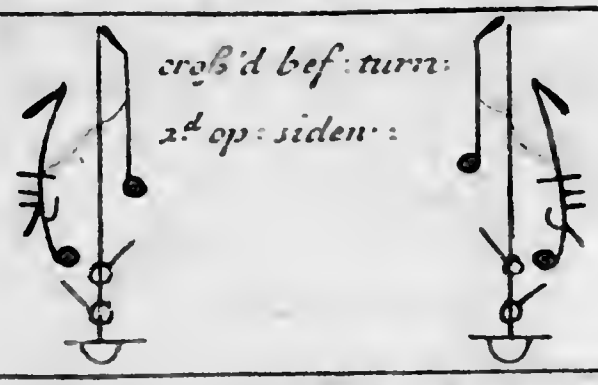
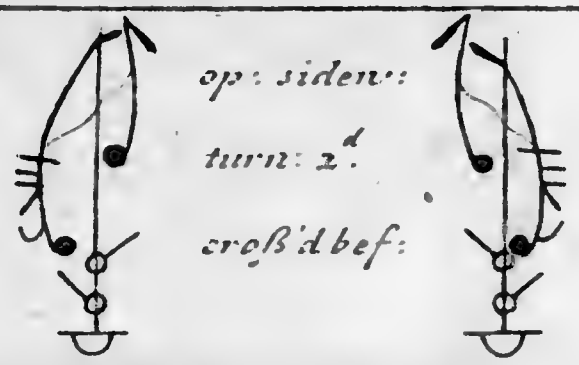


TABLE of Contretemps.

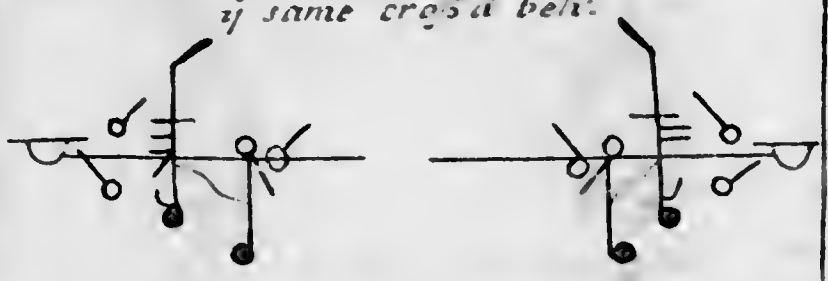
croß'd bef: turn:
2.d op: siden:



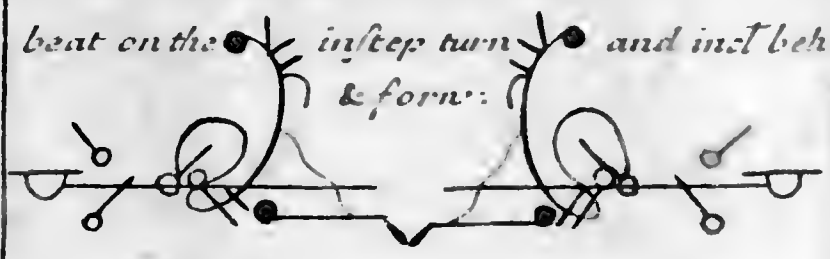
op: siden:
turn: 2.d
croß'd bef:



4 same croß'd beh:

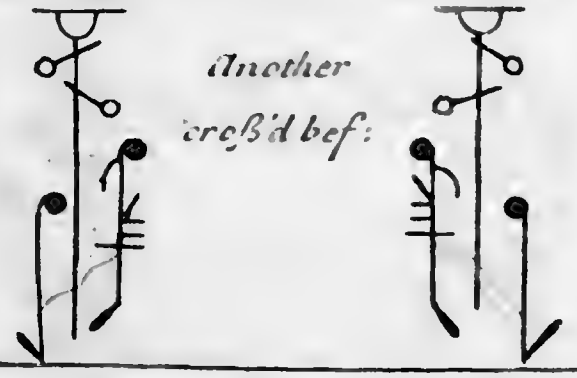


beat on the instep turn and inct beh.
& forw:



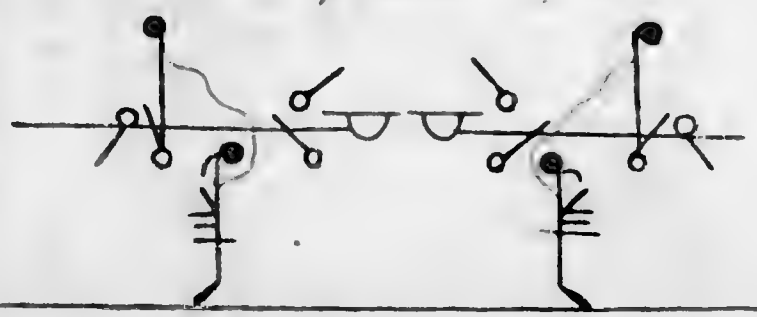
op. siden: turn:
& croß'd bef:

Another
croß'd bef:

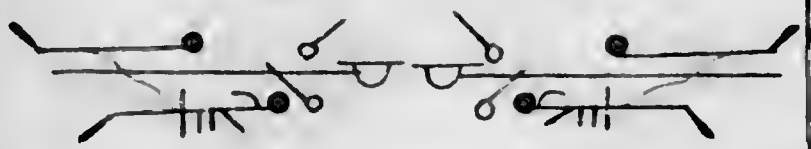


op: siden: turn.
& croß'd beh:

4 same.

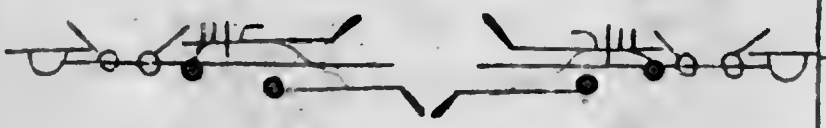


forw: turning.

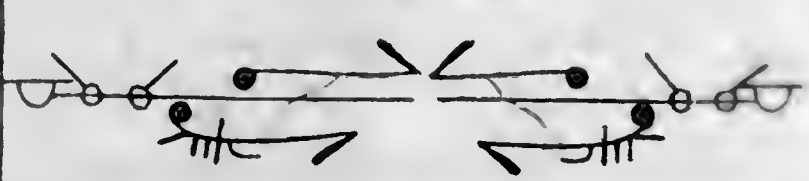


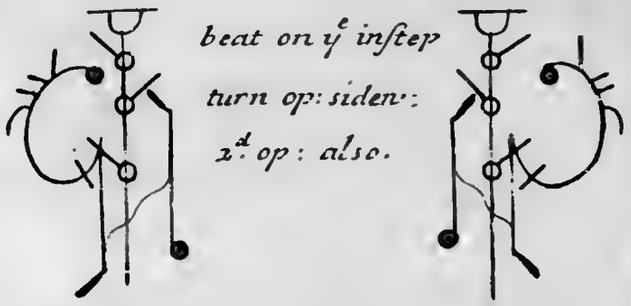
Another.

Another.

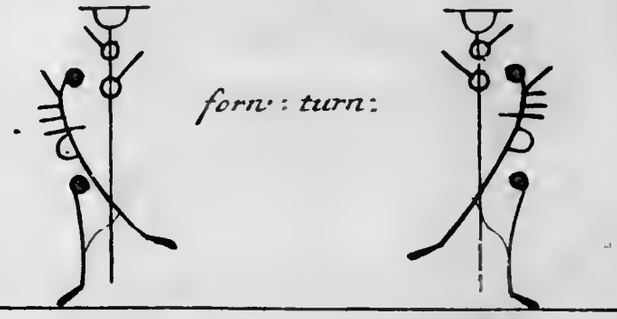


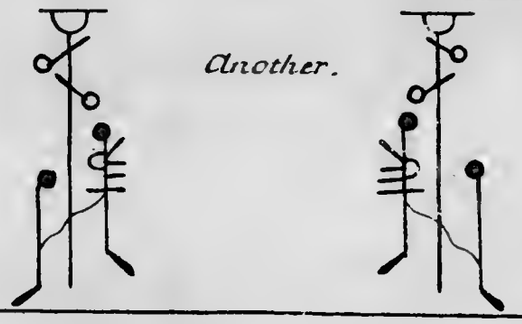
backwards turn:

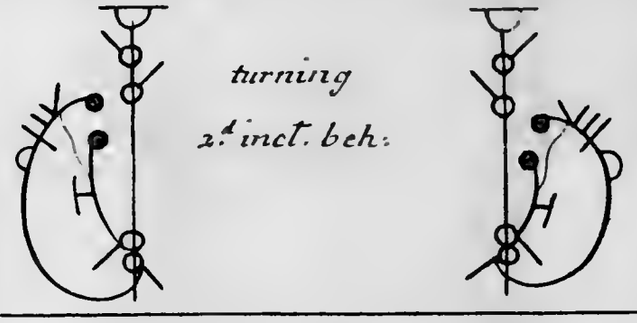


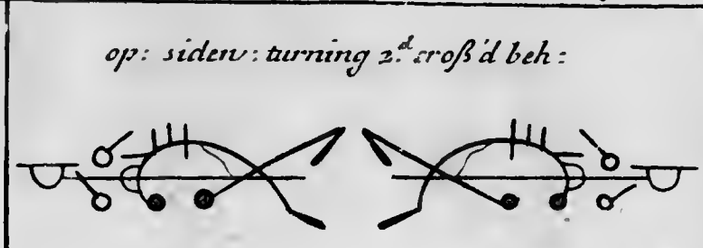

beat on ye instep
turn op: siden:
2d op: also.

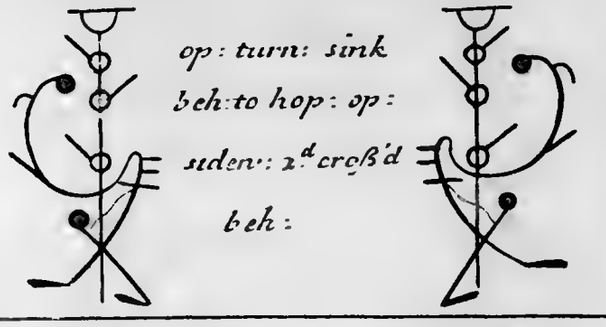
half turn
2d backn:

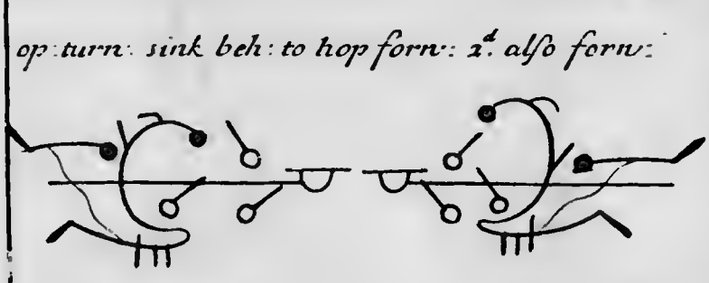

forn: turn:

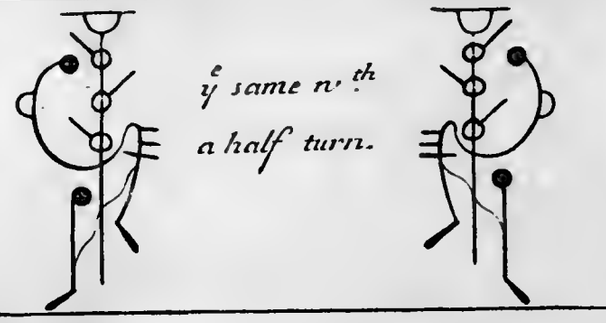

Another.

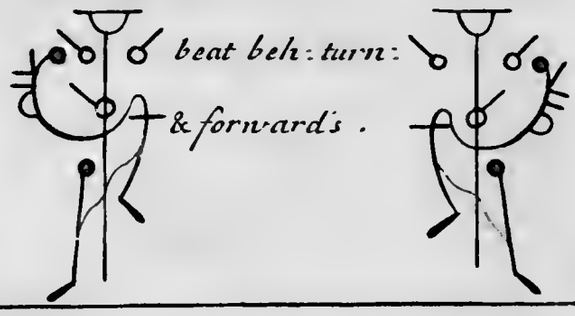

turning
2d incl. beh:

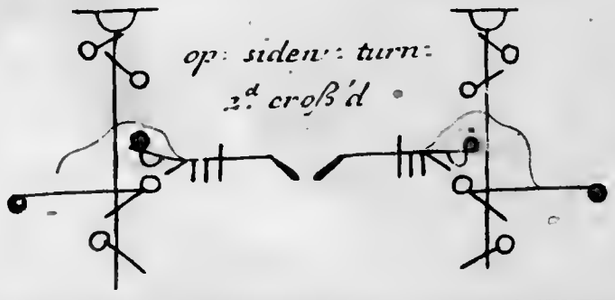

op: siden: turning 2d croß'd beh:


op: turn: sink
beh: to hop: op:
siden: 2d croß'd
beh:


op: turn: sink beh: to hop forn: 2d also forn:


ye same n: th
a half turn.


beat beh: turn:
& forward's.


op: siden: turn:
2d croß'd

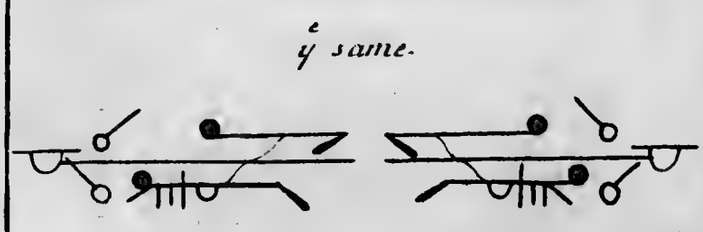
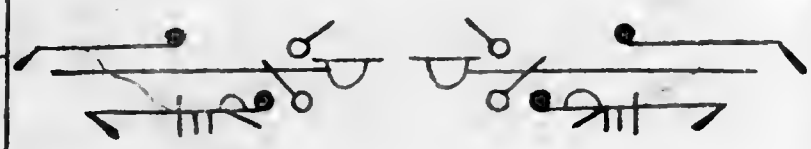
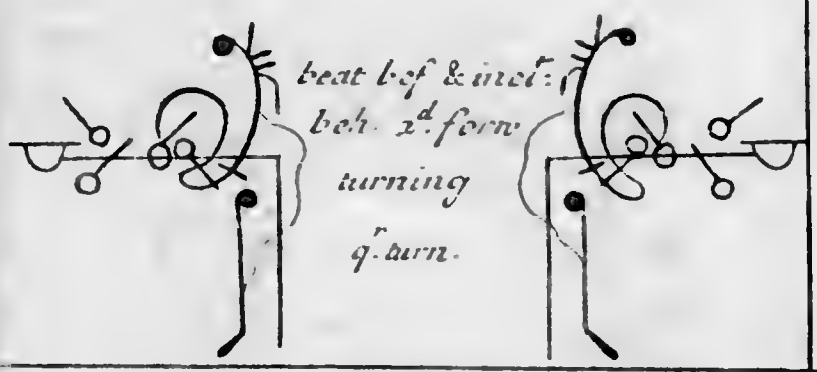

ye same.

TABLE of Contretemps.

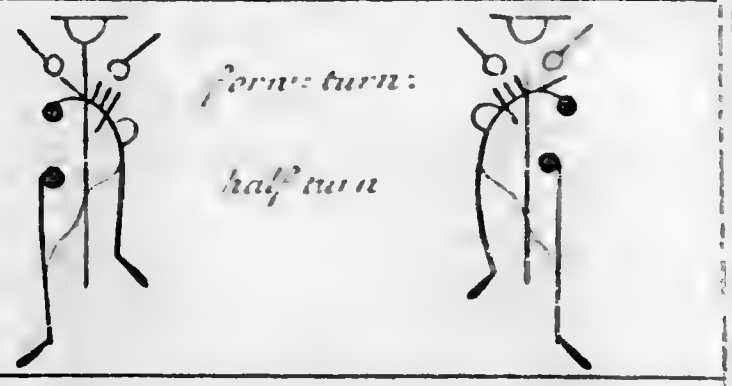
op: turn: half turn i^s laſt back: turn: q^r turn:

croß'd bef half turn 2^d. op:

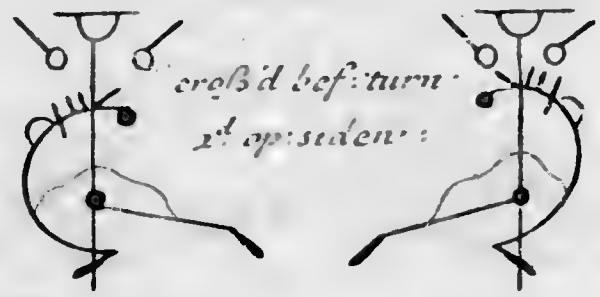




beat bef & incl: beh. 2^d forw turning q^r turn.

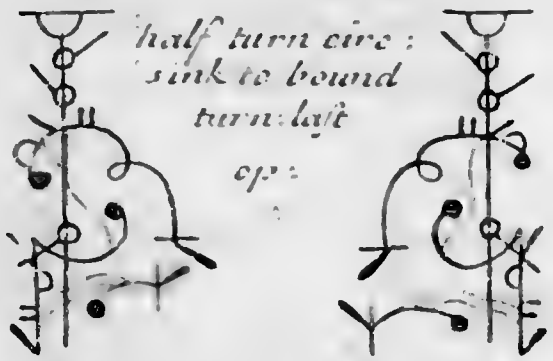


forw: turn: half turn

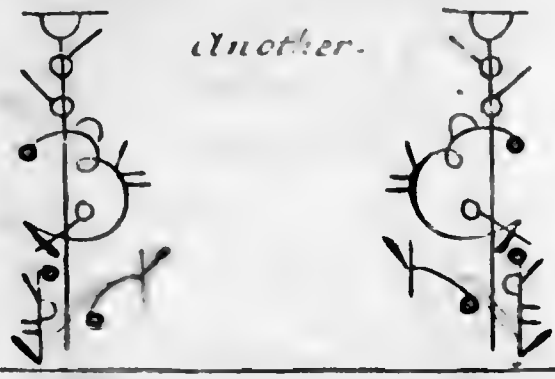


croß'd bef: turn 2^d op: stadem:

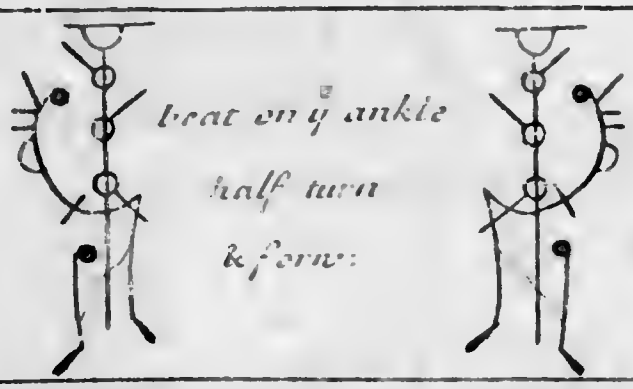
i^s same.



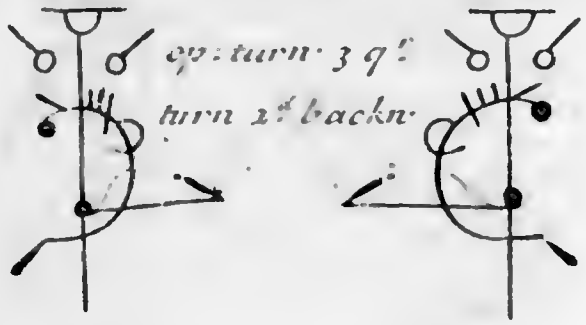
half turn circ: sink to bound turn: laſt op:



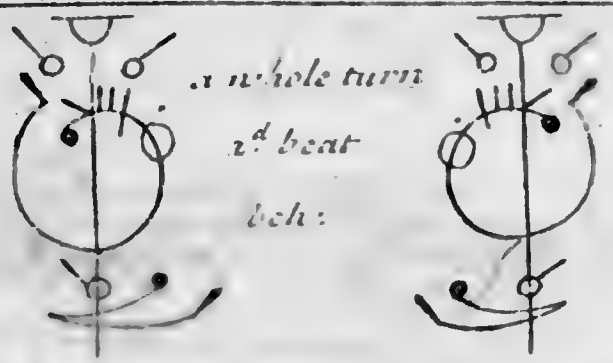
Another.



beat on i^s ankle half turn & forw:



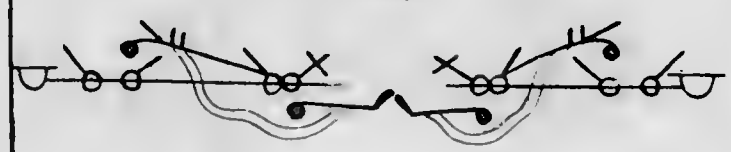
op: turn 3 q^r turn 2^d backw:

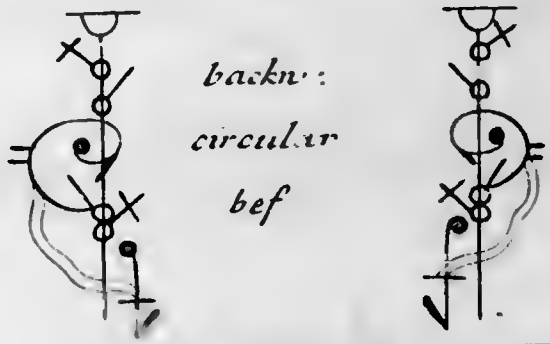


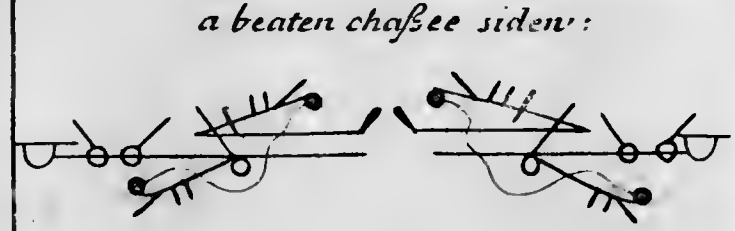
a whole turn 2^d beat beh:

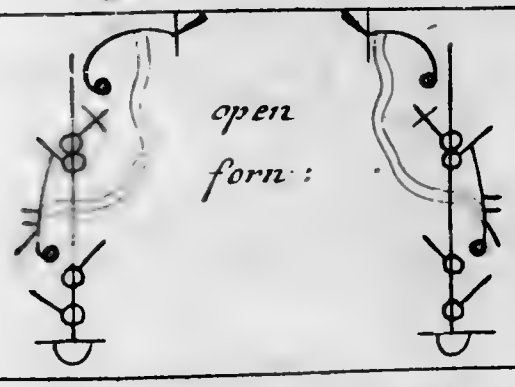
beat beh. whole turn forw: on i^s laſt.

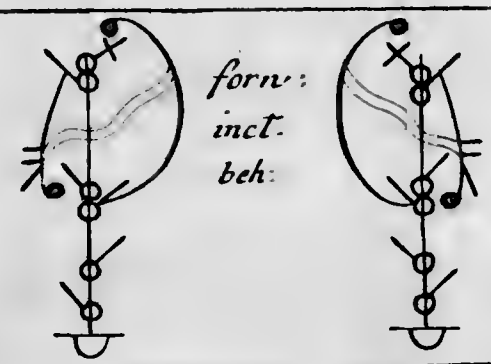
TABLE
of
Chaßés or Drives.

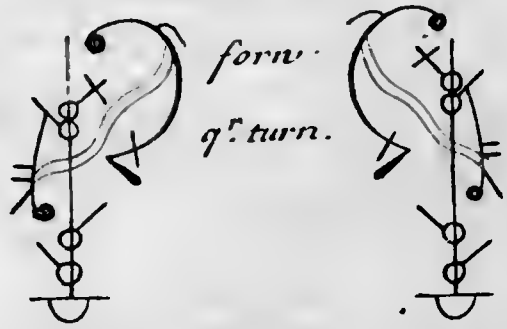


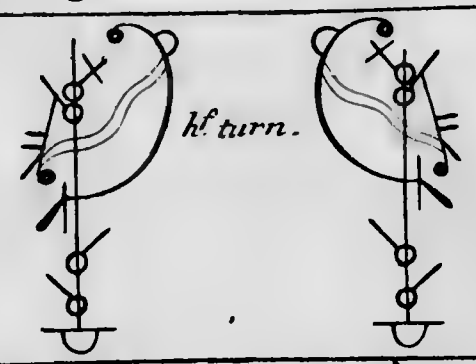


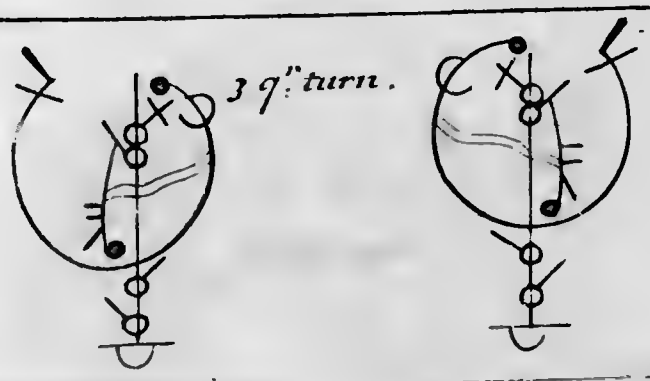












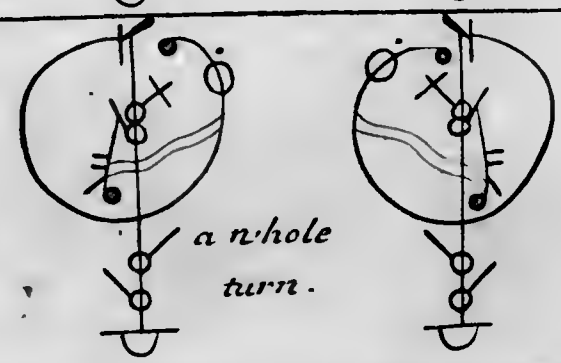
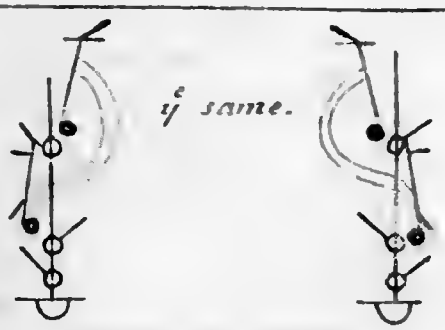
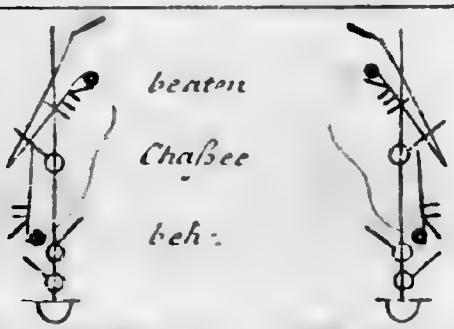


TABLE
of
Chaſsees and Falling steps.

Drive n.th out springing

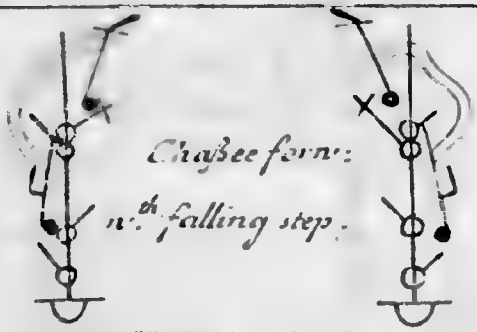


ỹ same.

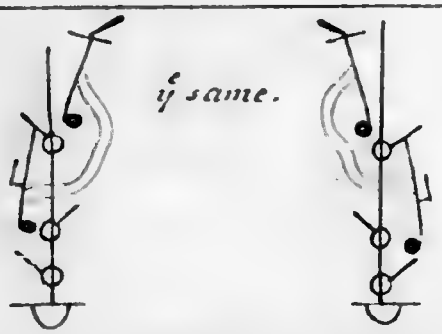


beaten Chaßee beh:

sidew: turn:

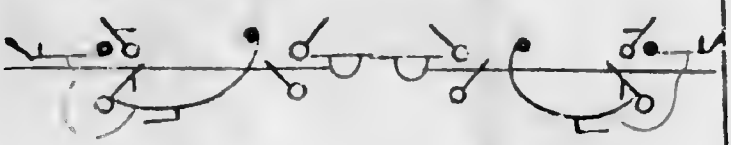


Chaßee forw: n.th falling step:

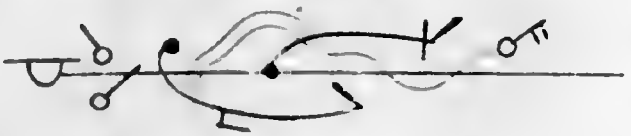


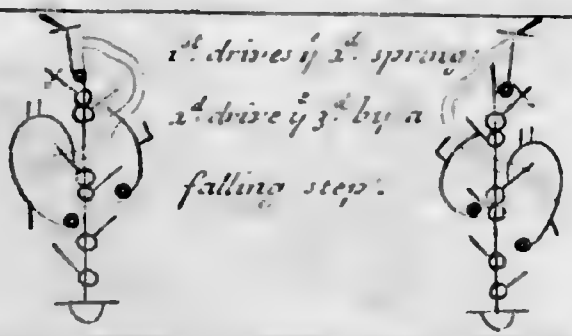
ỹ same.

a falling step op both feet & riſe on ỹ 2.d



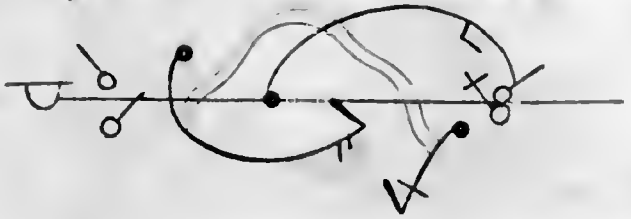
Another. 1.st drives ỹ 2.d & batoné.





1.st drives ỹ 2.d springs 2.d drive ỹ 3.d by a falling step:

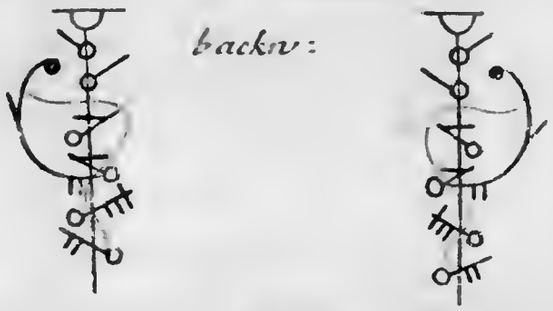
ỹ same sidew: without sinking.



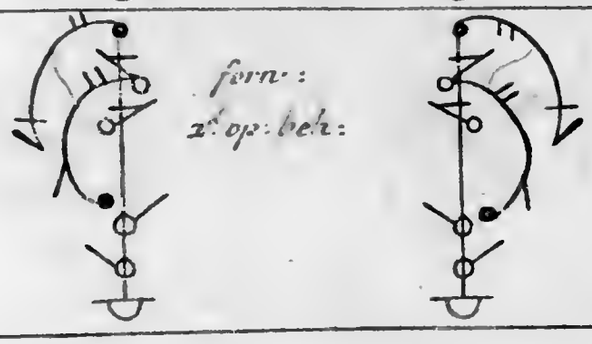
a TABLE of Sissonnes or Croß leaps.

Sißonnes forw:

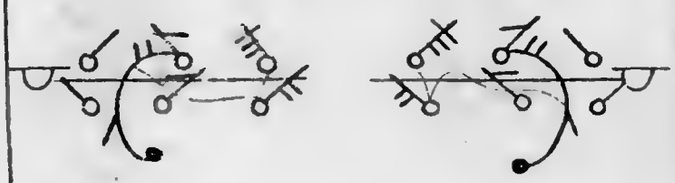
backw:



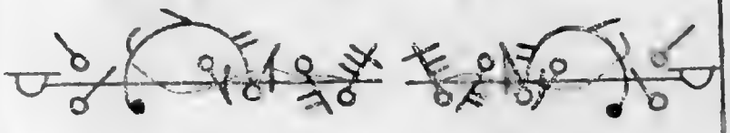
forw: x^t op: beh:



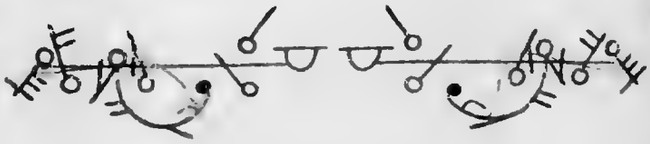
forw:



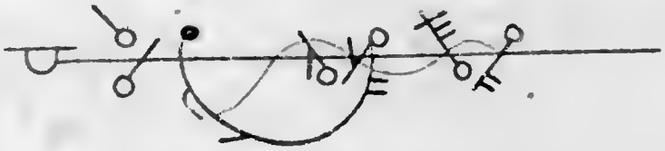
forw: turn: q^r turn.



another

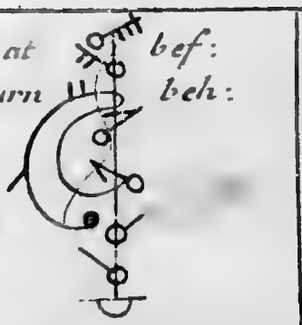


backw: turn: q^r turn:



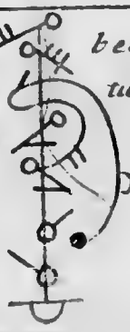
hf. turn.

beat return bef: beh:



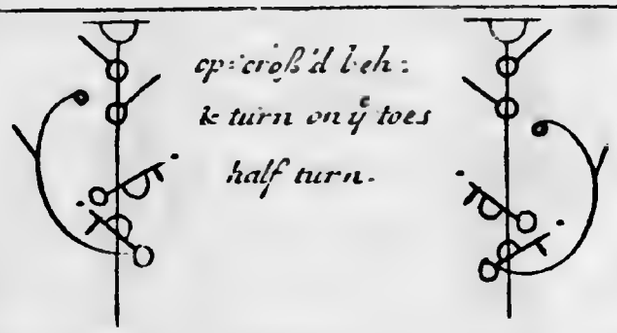
ẽ ẏ half same turn.

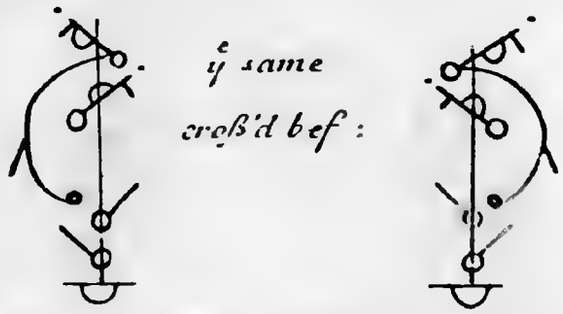
beat half return beh: turn beh:

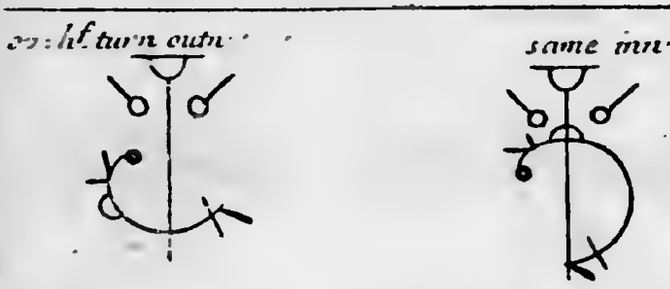


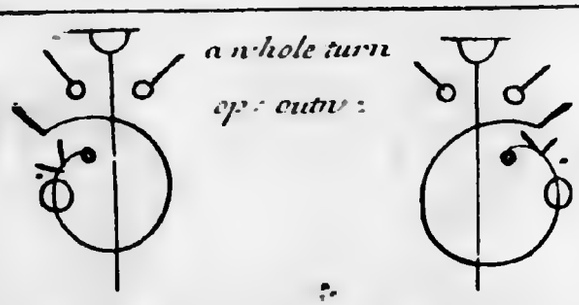
another half turn: turn:

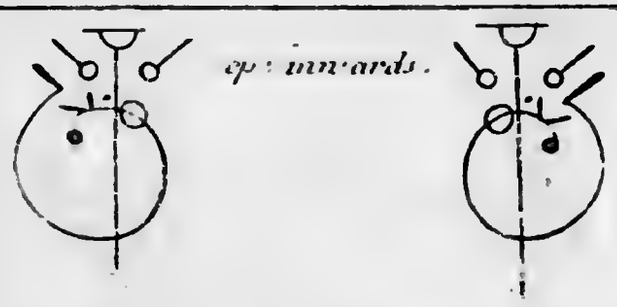
TABLE
of
Pirouettes.

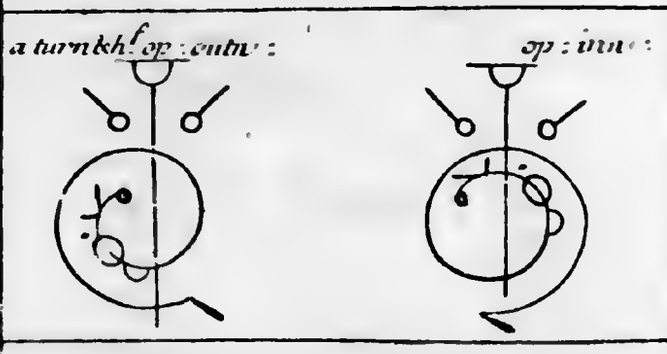


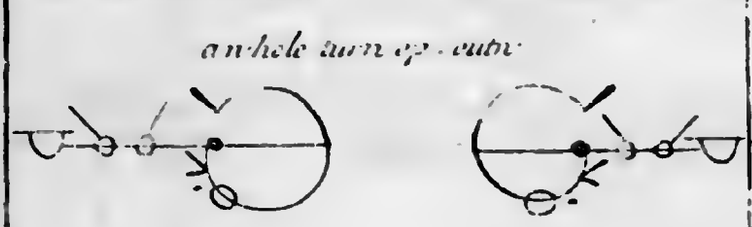


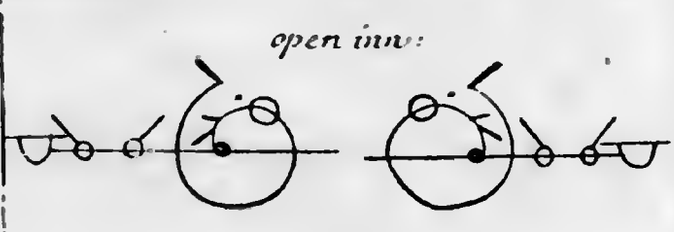


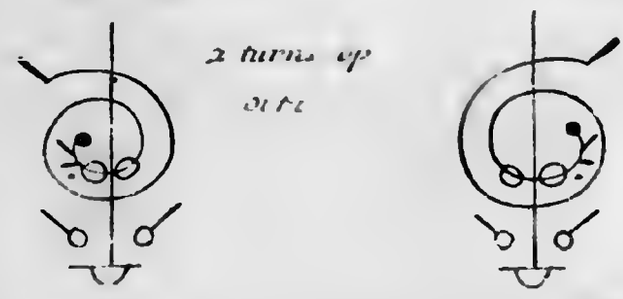












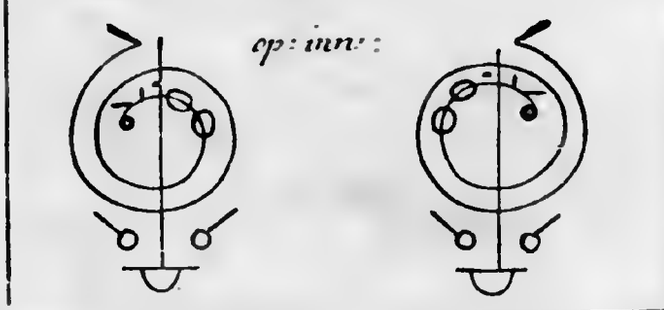
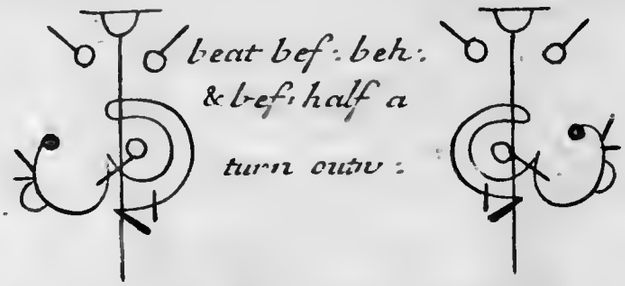
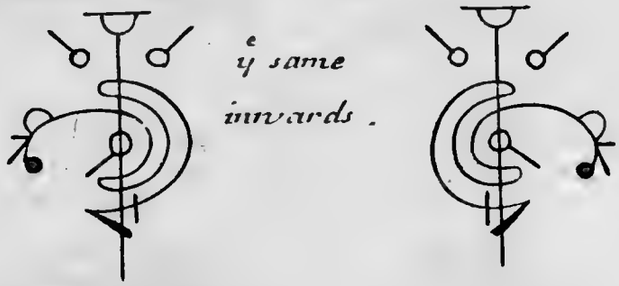


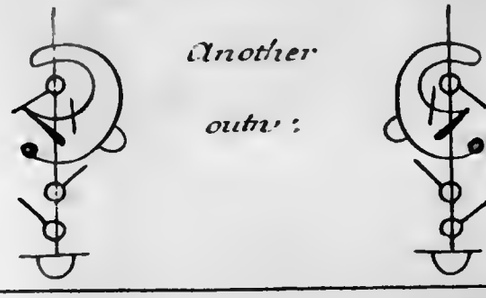
TABLE of Pirouettes.



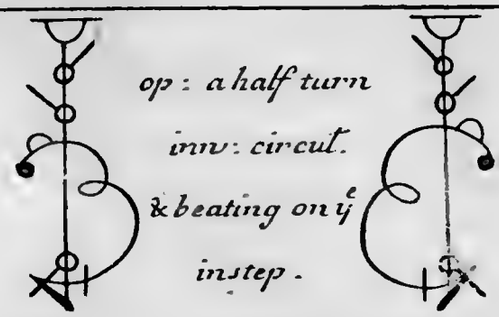
beat bef: beh: & bef: half a turn outw:



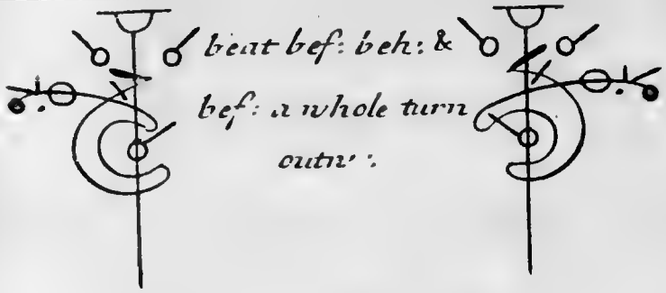
y^e^ same inwards.



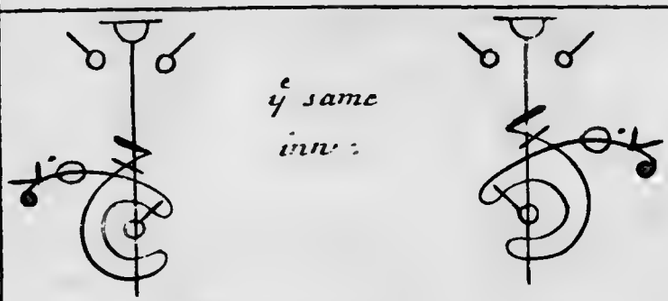
Another outw:



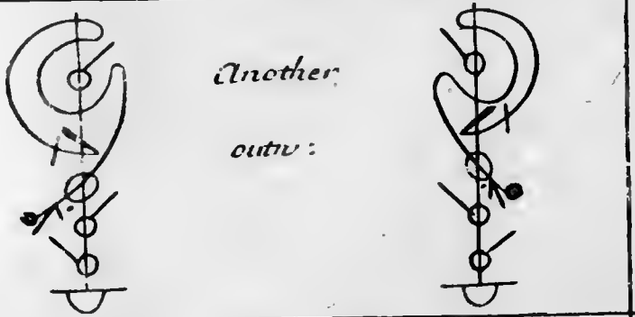
op: a half turn inw: circul. & beating on y^e^ instep.



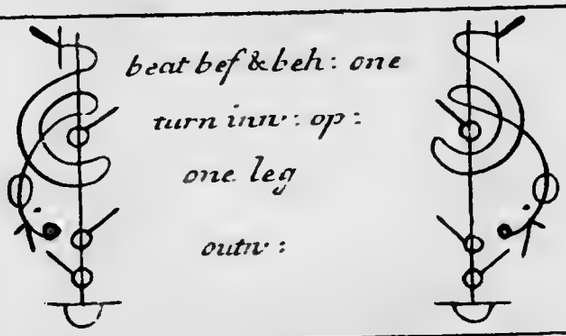
beat bef: beh: & bef: a whole turn outw:



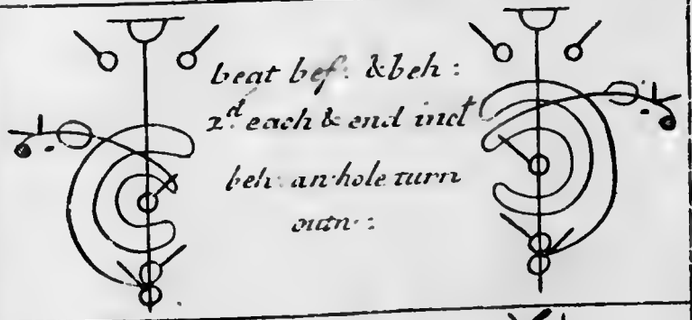
y^e^ same inw:



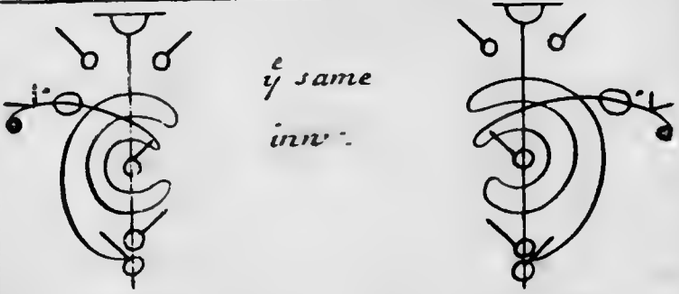
Another outw:



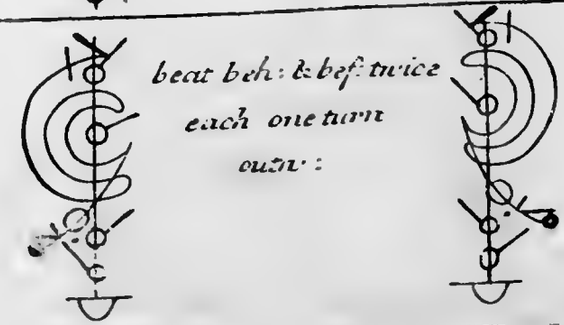
beat bef & beh: one turn inw: op: one leg outw:



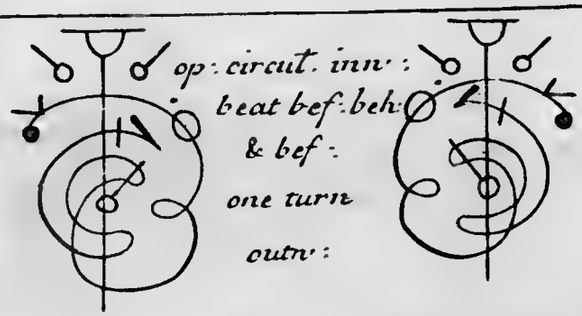
beat bef: & beh: x^d^ each & end inc beh: a whole turn outw:



y^e^ same inw:



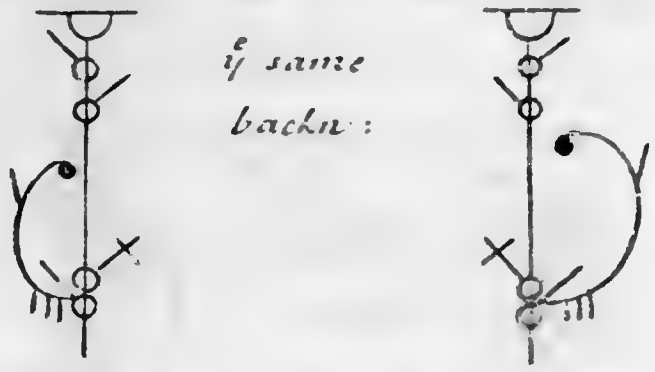
beat beh: & bef: twice each one turn outw:



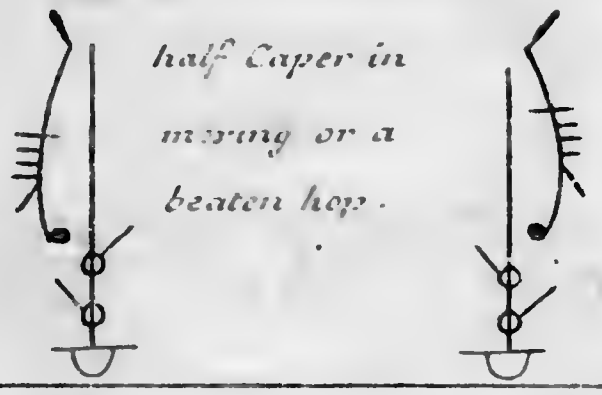
op: circul. inw: beat bef: beh: & bef: one turn outw:

a TABLE of Capers & half Capers.

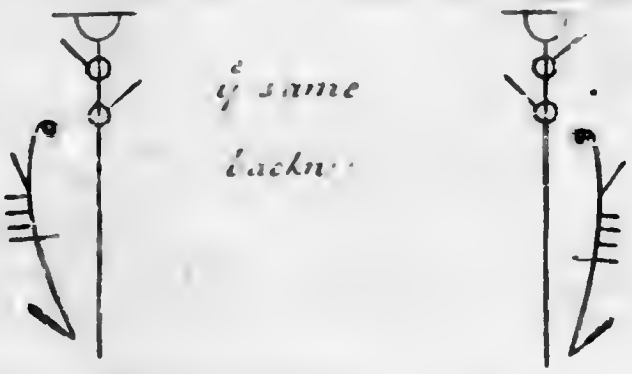
half Caper forw: or a beaten bound.



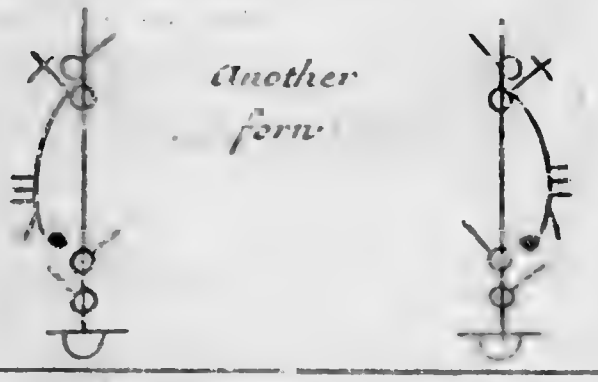
ꝯ same backw:



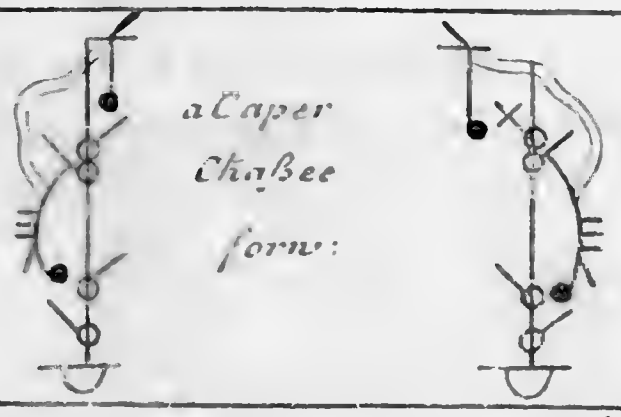
half Caper in moving or a beaten hop.



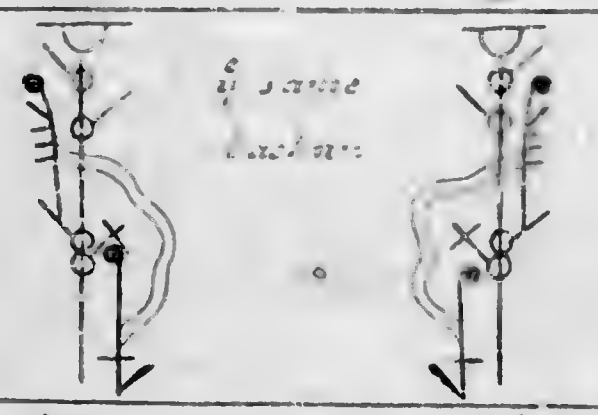
ꝯ same backw:



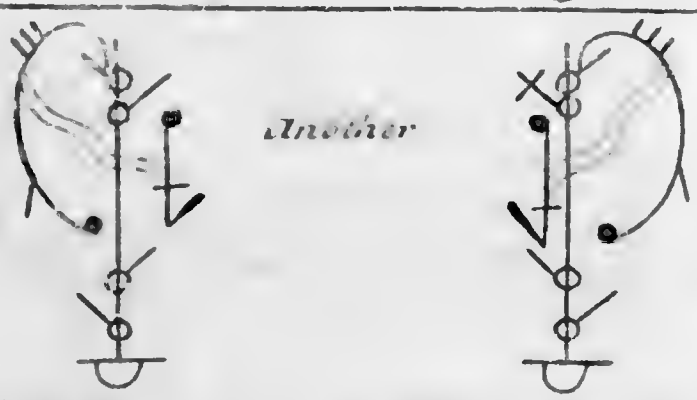
Another forw:



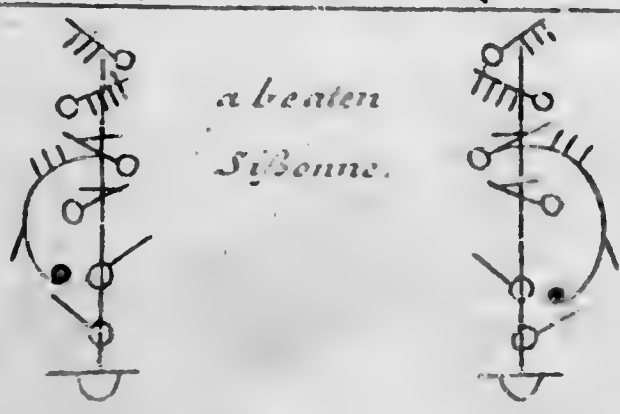
a Caper Chaßee forw:



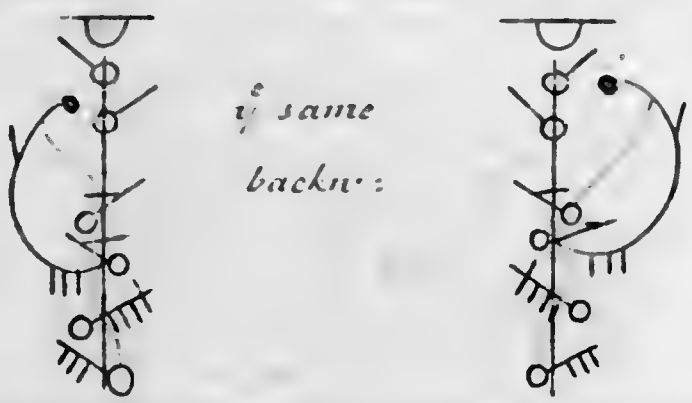
ꝯ same backw:



Another

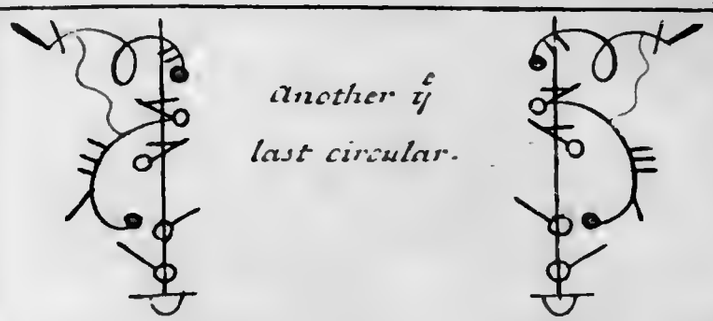


a beaten Sißonne.

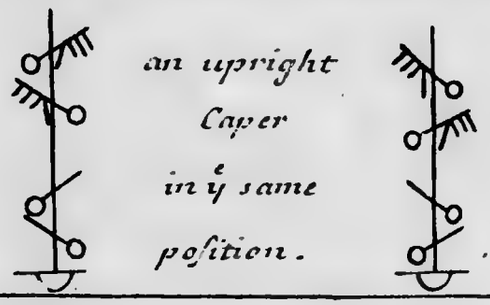


ꝯ same backw:

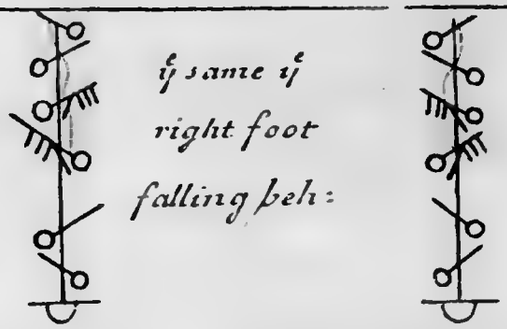
TABLE of Capers.



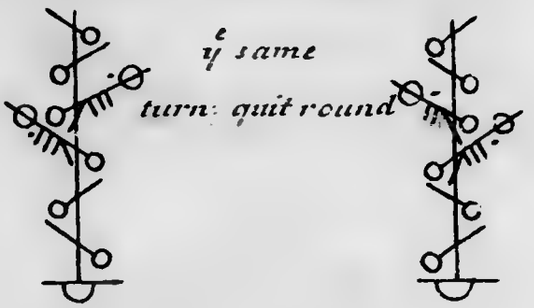
Another ye last circular.



an upright Caper in ye same position.

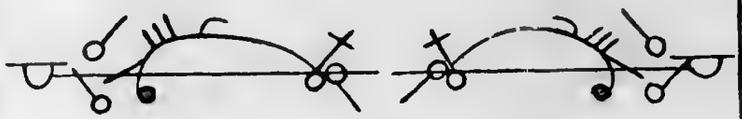


ye same ye right foot falling behᵈ

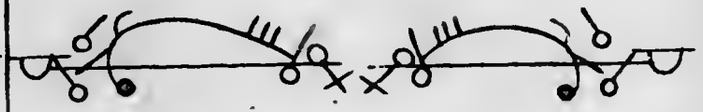


ye same turn: quit round

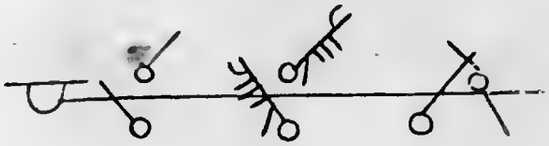
half Caper turn: qr turn.



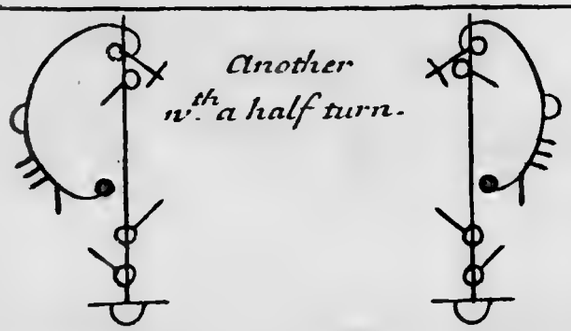
Another.



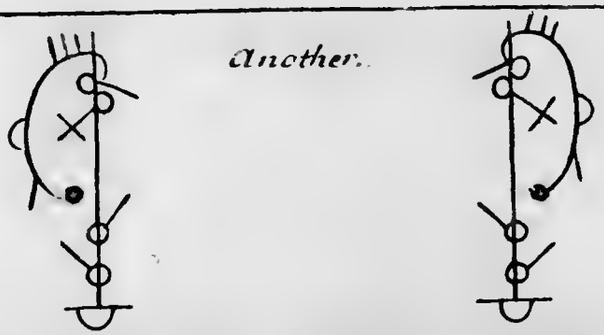
Another.



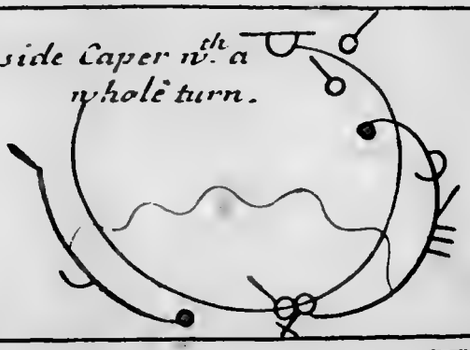
Another nth a half turn.



Another.

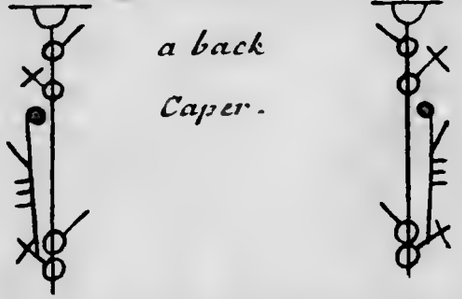


a side Caper nth a wholè turn.



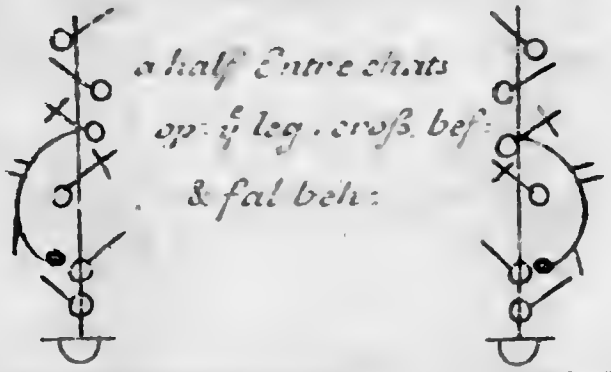
a half Caper. a whole turn.

a back Caper.

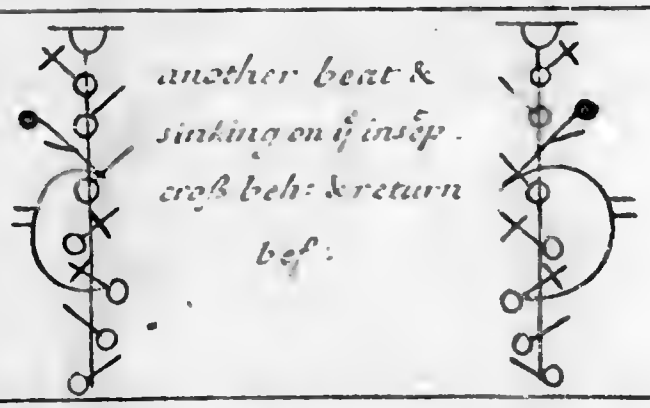


a TABLE of Entrechats or Croſs Capers

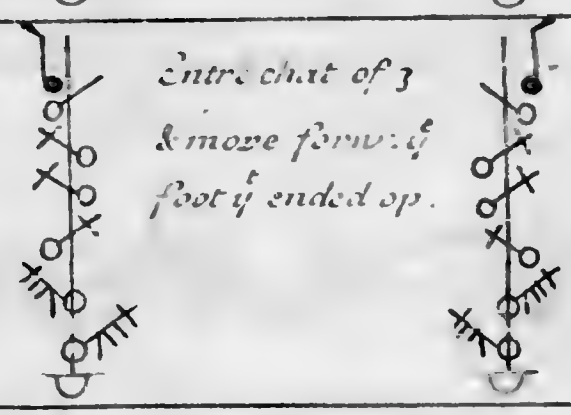
a half Entre chats op: ꝯ leg. croſs. befꝯ & fal behꝯ



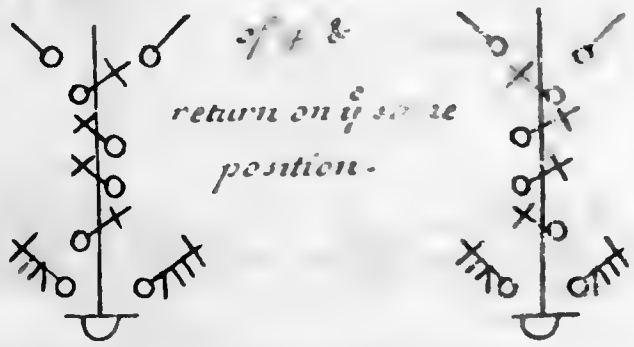
another beat & sinking on ꝯ insꝭp. croſs behꝯ & return befꝯ



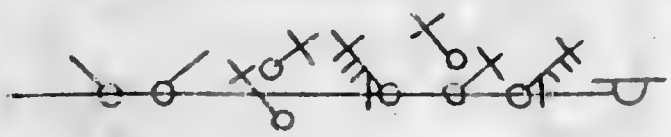
Entre chat of 3 & move forwꝯ ꝯ foot ꝯ ended op.



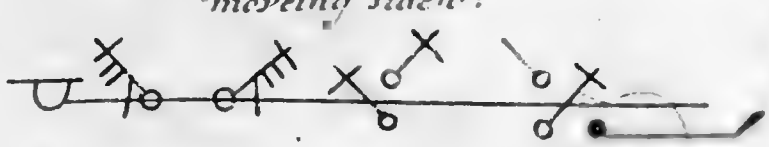
of 4 & return on ꝯ same position.



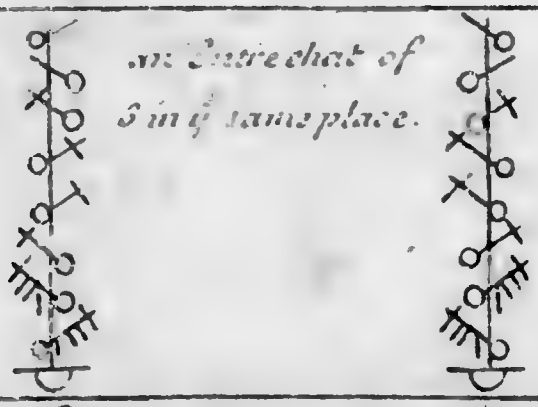
ꝯ same moveing sidewꝯ



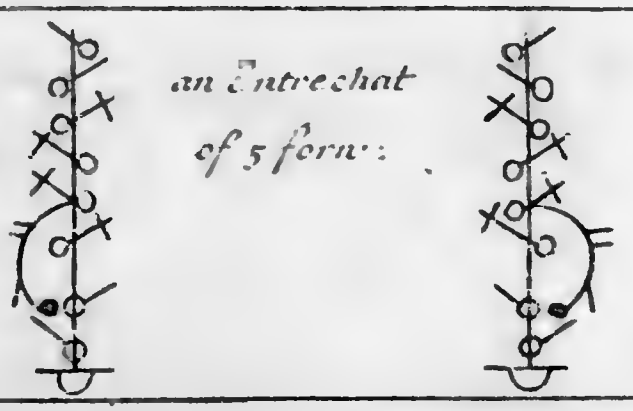
of 3 moving sidewꝯ ꝯ foot ending behꝯ moveing sidewꝯ



an Entrechat of 5 in ꝯ same place.



an Entrechat of 5 forwꝯ



ꝯ same turning.

of 4 turnꝯ & falling in ꝯ same position.

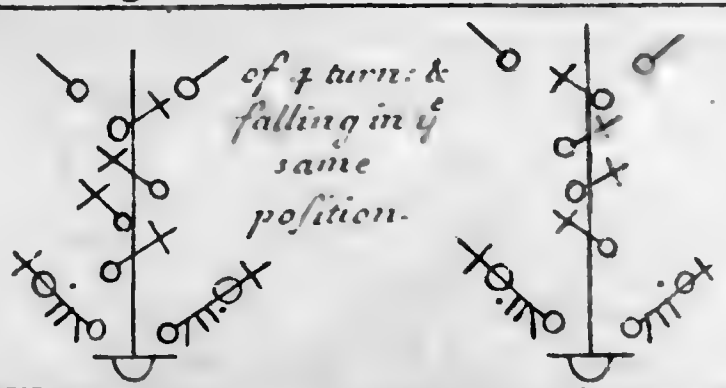
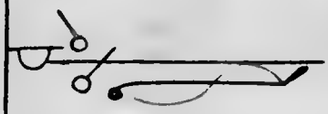


TABLE
of
Waving Steps

forwards

backwards.

sideways.

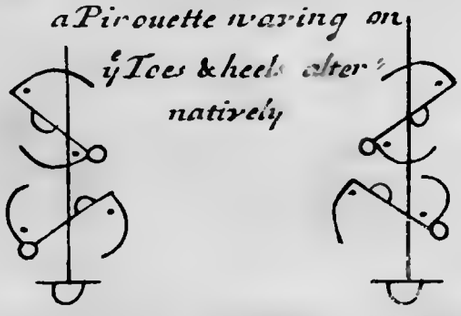


beat behind: on: before: waving.

forw: & after wave ye heel

ye same with ye Toe

a Pirouette waving on ye Toes & heels alternatively



Spring & wave one foot

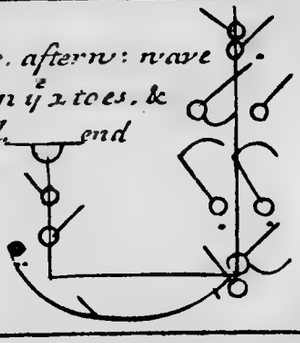
with both feet waving.

a whole turn waving as above

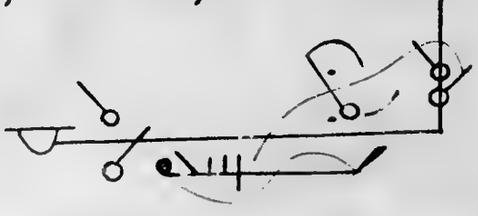
Spring forw: waving both feet

ye same backw

half Coupee. afterw: wave ye heel, then ye 2 toes, & then ye heel, end incl.

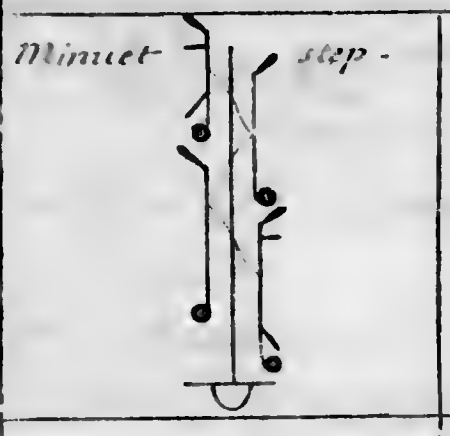


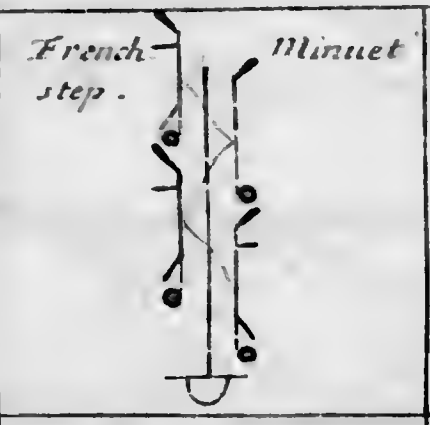
a Contretemps waving. then wave ye other foot, first ye Toe & then ye heel. end as before.

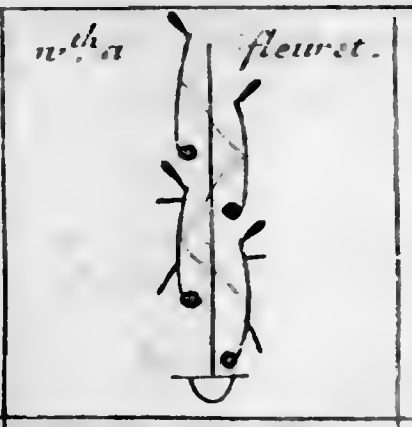


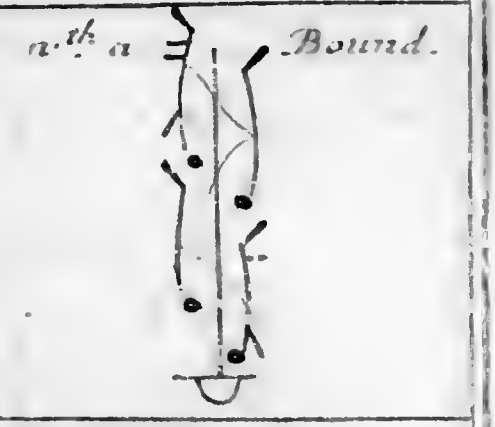
Finis.

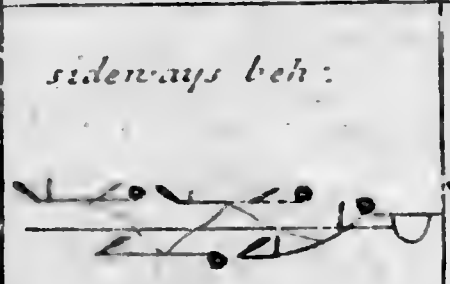
a Suplement of Steps

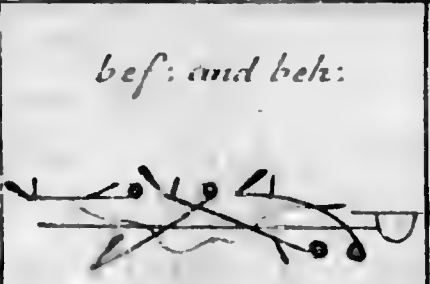


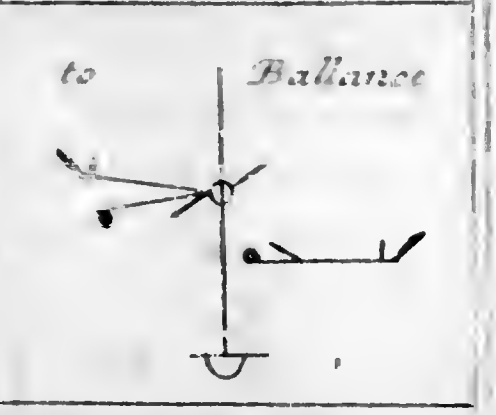


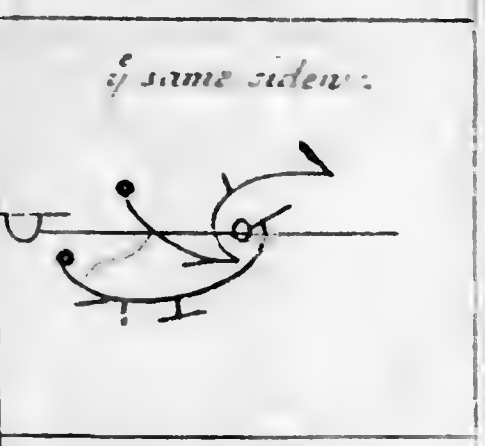


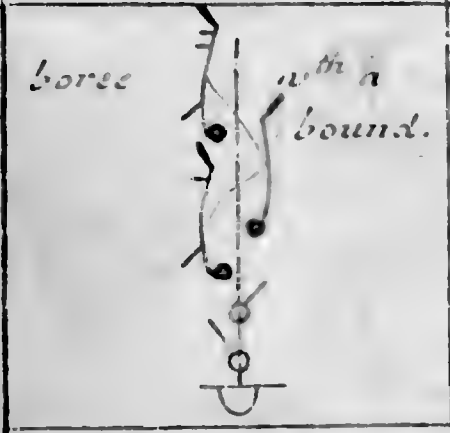


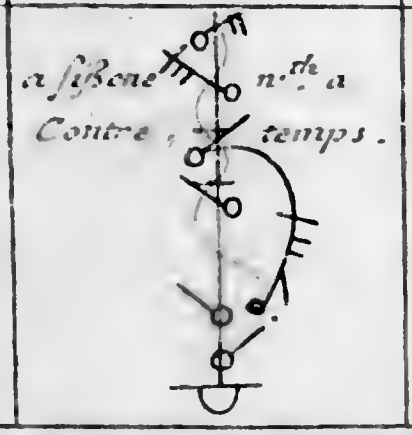


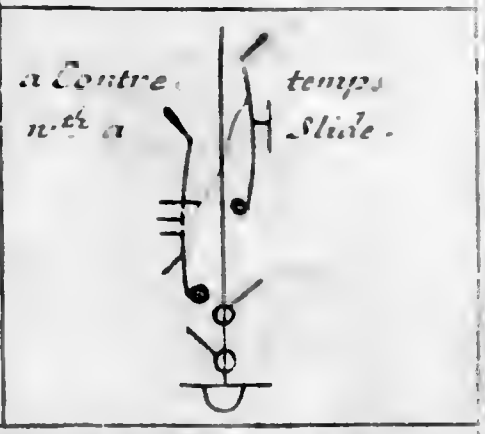












These four last steps are all of them in the Rigaudon of Mr Isaac's, and give a particular grace to ye dance, which ye common way of performing them would not do; and it is to Mr Isaac we owe the so frequent use of them here since they are seldom, or ever found in any other Dances whatsoever.

Of Time Measure, or Cadence.

There are three sorts of Time *in* Dancing, viz. Common Time, Triple Time, *and* Quadruple Time.

Common Time, *is used in* Gavots, Galliards, Bouree's, Rigandons, Jiggs, *and* Canaries.

Triple Time, *is made use of in* Courants, Sarabands, Chaconnes, Passacailes, Minuets, *and* Passe-Pieds.

And Quadruple Time, *is made use of in slow* Tunes, *as appears by the second* Tune *in the following Plate, and the* Tunes *call'd* Loures.

To Tunes *of* Common *or* Triple Time, *a* Step *is put for each* Barr *or* Measure; *and to* Tunes *of* Quadruple Time, *you must put two.*

It is to be observ'd nevertheless, that in Courant Movements, *two* Steps *are put to each* Barr *or* Measure; *the first of which takes up two parts in three of the* Measure, *and the second takes up the third part; and in the* Minuet, *one* Step *is put to two* Barrs *or* Measures.

The Barrs *or* Measures *in* Dances, *must be mark'd in like manner with those in* Musick, *viz. with little* Barrs *crossing the* Tract, *which are to agree with those of the* Tune.

Example.

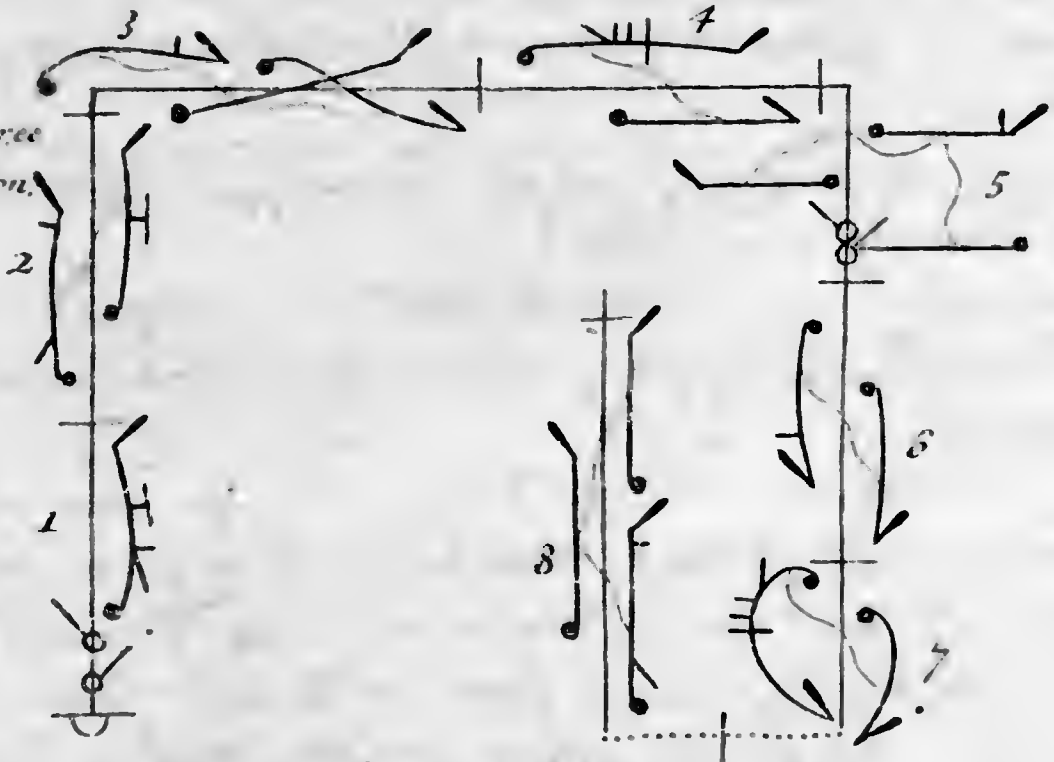
You will understand by the following Examples, how each Step *agrees with the* Tune *to which they are compos'd.*

89

Common Time.

Triple Time.

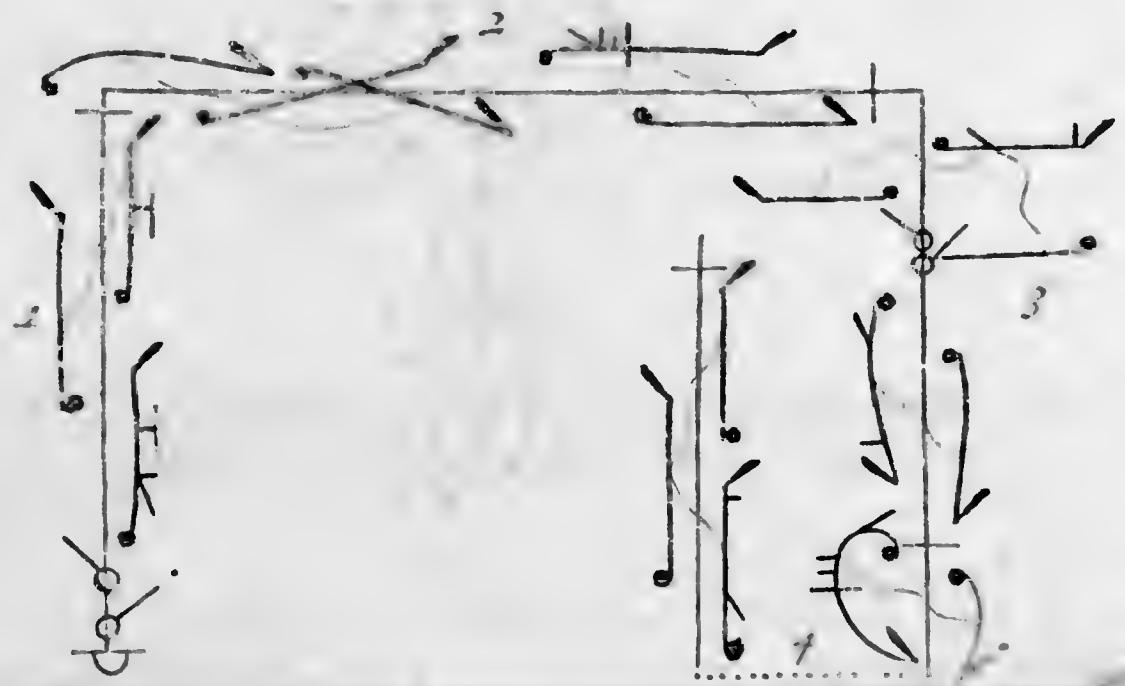
Ex.tle of Steps, nth doe agree nth the Measure of Common & Triple Time.



Quadruple Time

Loures.

Ex.tle of Steps, agreeing with Quadruple Time, or Loures.



If it happens that you have occasion to put more Steps *in a* Measure, *than are in the foregoing Examples the following Rule must be observ'd.*

For Example, you would in a Measure *of* Common Time, *or half a* Measure *of* Quadruple Time, *which is the same thing, put a* Fleuret *and a* Bound; *the three* Steps *composing the* Fleuret, *must have a double Tie to join them, and which will shew their Motion to be as swift again, as if there had been but one; the* Bound *also must be join'd to the* Fleuret *with a single Tie only; by which you will know, that these two* Steps *are in Effect but one.*

Examples.

If you would put the same Step *in a* Measure *of* Triple Time; *the two first* Steps *of the* Fleuret *must only have a double Tie.*

When in Dancing *some* Measures *of the* Tune, *are to be let slip, whether in the beginning or middle of the* Dance, *it must be mark'd in the following manner*; viz. *by a little Stroke croſſing obliquely the Tract, and as Many of them are to be mark'd, as there are* Bars *to be let slip; and in declining a half Measure, half the Stroke only must be mark'd.*

Three Measures and a half.

The ſame Stroke longways, parallel with the Tract, *is equivalent to four of the foregoing Strokes, and takes up four Measures of the* Time.

Fourteen Measures.

For a Time, half Time, *or* quarter Time, *&c. they may be mark'd in the ſame manner as they are in Muſick.*

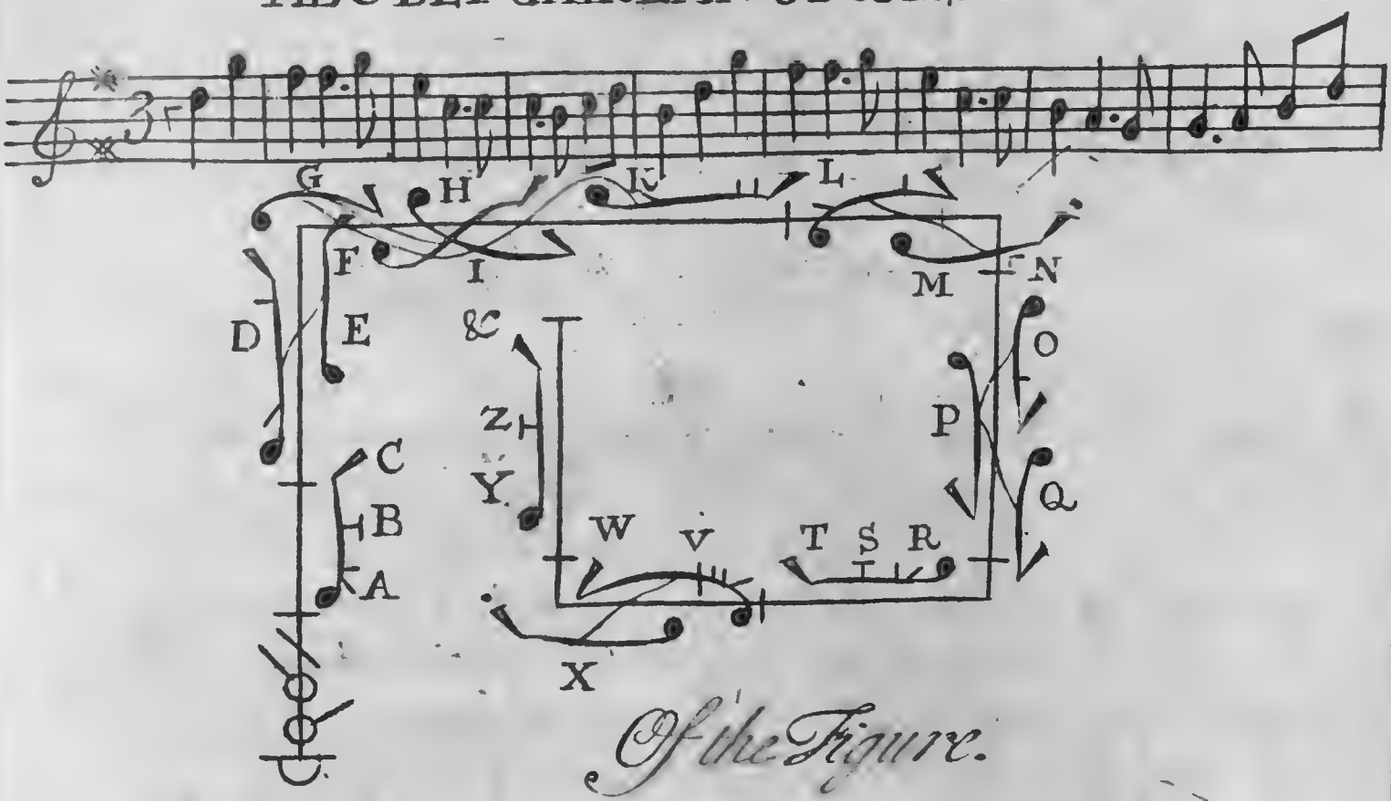
A quarter Time.
A half Time.
A Time.

In Times, *which begin with odd Notes, as* Gavots, Chacounes, Hoys, Loures, Bourée's *&c. the fingering Marks muſt be made uſe of in the beginning of the* Tract.

The Letters of the Alphabet, which are plac'd upon the Steps *in the following Example, and which are alſo plac'd over the*

Note of the Time, demonstrate the Time or Cadence of a Dance.

A B C D E F G H I K L M N O P Q R S T V W X Y Z &

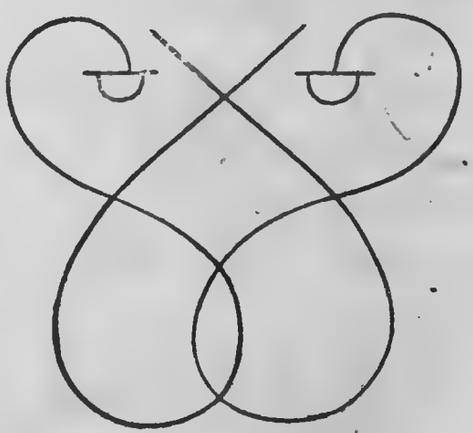


Of the Figure.

There are two sorts of Figures *in* Dancing, Viz. *a* Regular *and an* Irregular.

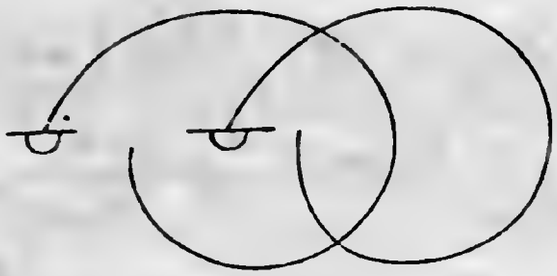
A regular Figure *is when two or more* Dancers *move contrarily, the one to the Right and the other to the Left.*

A Regular Figure.

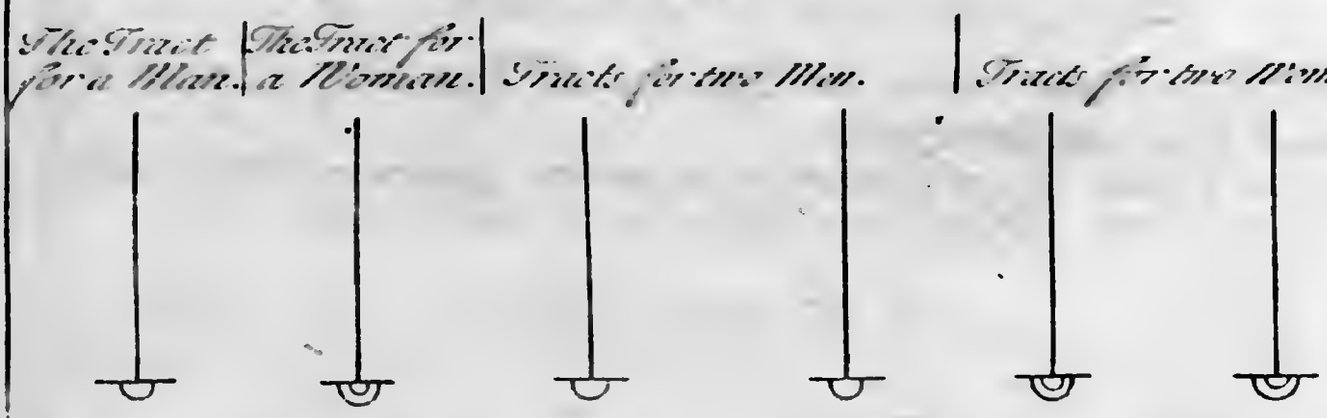


An irregular Figure, *is when two* Dancers *move together; both in the same* Figure, *on the same side.*

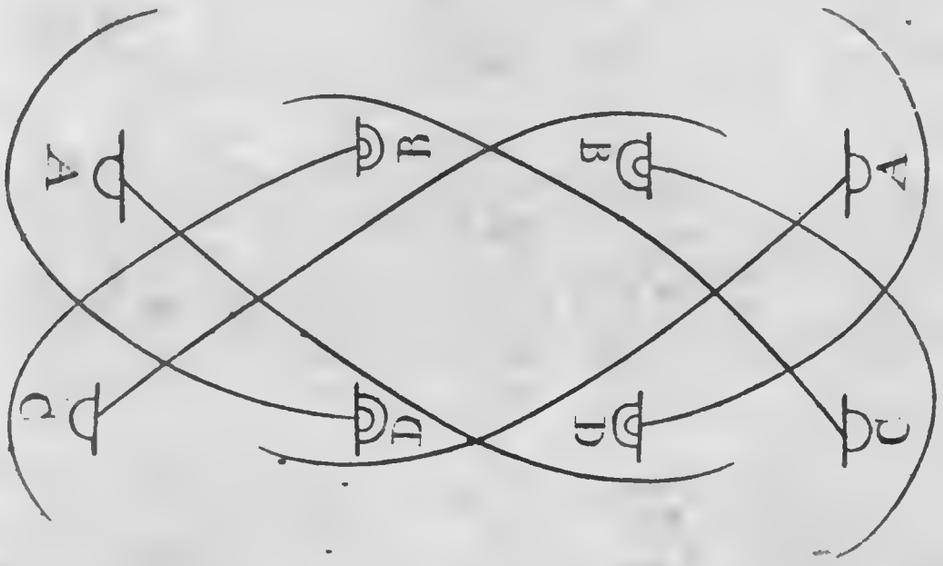
An irregular Figure.



By the Mark representing the Presence of the Body, you will distinguish the Tract *for the Man, from that of the Woman; in that for the Man, the* half Circle *is single, and that for the Woman, is double. The Distinction for two Men, or two Women Dancing together, is known by a* Point *placed in the middle of the* half Circle *of one of them, that wherein the Point is, representing the* Tract *for the Woman Side.*



If a Number of Dancers *figure together, the Mark for the placing the Body will not be sufficient to distinguish them, (as in a Dance for eight:) On this Occasion therefore, you may make Use of Letters, of which A A may represent two which figure together: B B two others. C C two more, and D D the other two; each of which, will also be distinguished by their* figuring, *and which the following Example will demonstrate.*



Some Rules to be observ'd in the Figures of Dances.

I have already shewn, that the Tract *serves for two Ends,* viz. *first, on which to describe the* Steps *and* Positions; *and secondly, for the Direction of the* Figure *of the* Dance.

I shall now add, that when in Dancing; *several* Steps *are to be perform'd in the same place, the* Tract *is then to be inspected only as the Conductor of the* Step, *and not in Relation to the* Figure; *but where the* Steps *move continually from one place to another, then the* Tract *is to be observed, not only for the Description of the* Steps, *but also for the* Figure *of the* Dance.

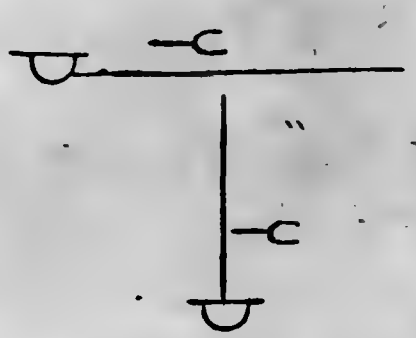
Place your self then where the beginning of the Tract *directs and observe whether the* Figure *be* streight, diametrical, circular, *or* oblique, *whether it be* forwards, backards, *or* sidewayes, *if to the right, or to the left; all which I have already demonstrated in the foregoing Pages; then having learnt the Tune, which must be prick'd down on the Top of each Page, add the Steps to the Tune, as has been already shewn, moving in the* Figure *as is describ'd on the Paper. When it happens that the* Tract *or* Tracts *cross one another; the* Steps *on the one, must*

leave a sufficient Branch, for the describing the steps on the other, to avoid confusion.

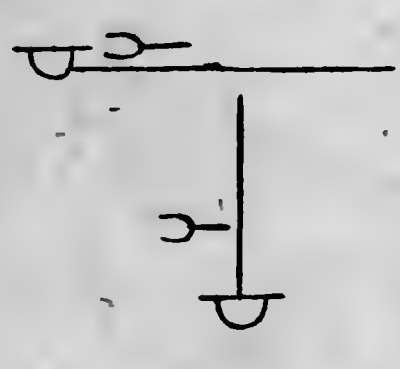
For giving the Hands in Dancing.

You will know when to give the Hand, by a small Crescent or Half Circle at the end of a little Barr or Stroke, which is to be plac'd on the side of the Tract, Viz. when it is on the right side of the Tract, it shews that you must give the right Hand; and when on the left it shews the left Hand is to be given; and when there is one on each side both Hands must then be given.

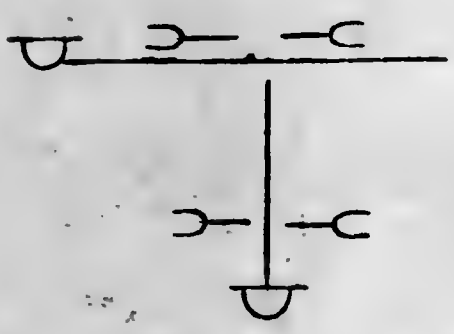
To give the right Hand.



To give the left Hand.

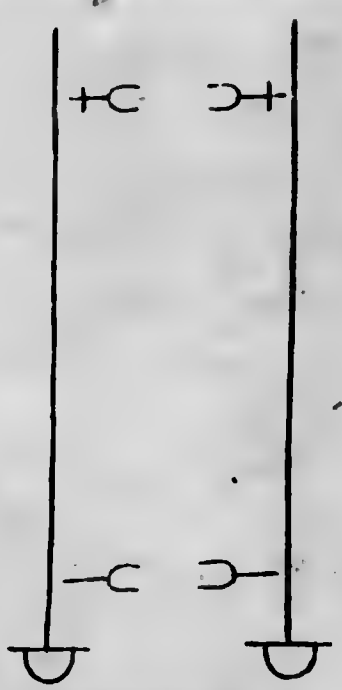


To give both Hands.

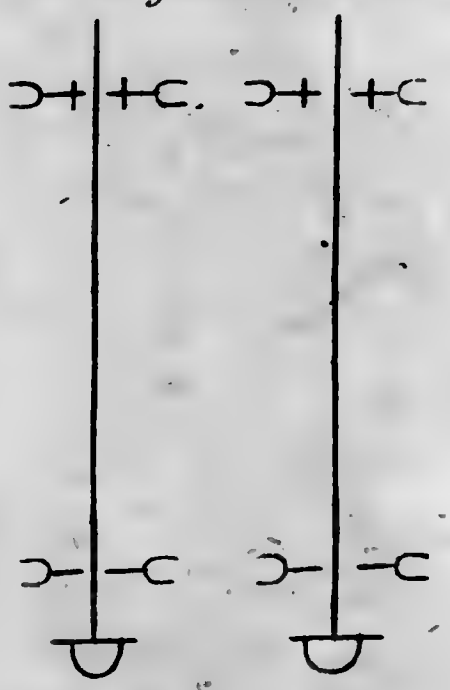


When you have thus given one Hand or both, you are not to quit Hands, till you find the same Marks cut through with another little Stroke, which shews that in that place the Hands are to let goe.

To let goe one Hand.



To let goe both Hands.



To give one Hand.

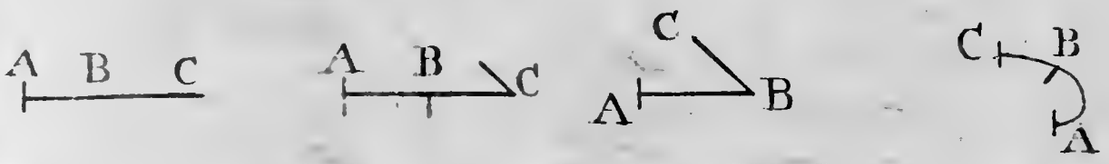
To give both Hands.

Of the Movement of the Arms.

Alth' the Carriage and Movement of the Arms depend more on the Fancy of the Performer, than on any certain Rules, I shall nevertheless lay down some Examples, which will explain, by demonstrative Characters, the different Motion of the Arms in Dancing; or at least, will inform you what Characters to make Use of in describing the Motion of the Arms, & the Movement of each Step.

The Arm is represented by the Letters A B C, of which A represents the Shoulder; B the Elbow, and C the Wrist.

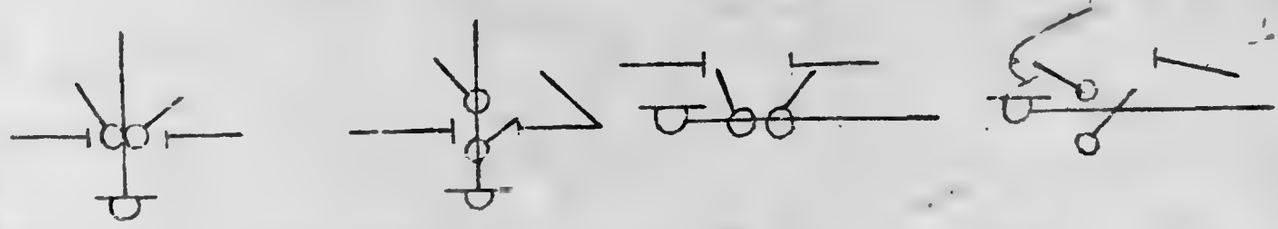
The Arm Straight. The Wrist bent. The Arm bent. The Arm quite before.



Where to place the Motion of the Arms in the Tract.

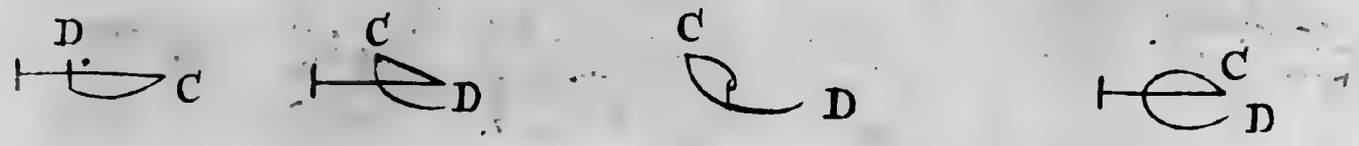
In moving forwards or backwards in the Dance, the Arms must be mark'd on each side the Tract, the right Arm on the right side the Tract, and the left Arm on the left side; but when in the Figure of the Dance, the Movement is sideways, they are to be mark'd both on one side, always observing, that the right Arm must be to the right, and the left Arm to the left.

Both Arms open. | The left Arm open the right bent at Elbow. | Both Arms open. | The right Arm open, and the left quite before



I shall not pretend to make a long Disquisition on the Motion of the Arms, but shall only add, that as there are three Movements from the Wast downwards, so there are also three Movements in the Arms, which have a Correspondence and are agreeing with them below, Viz. that of the Wrist has Relation to the Heel; that of the Elbow, to the Knee, and that of the Shoulder, or the whole Arm, to the Thigh.

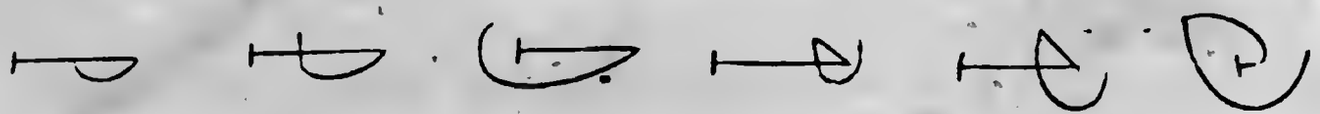
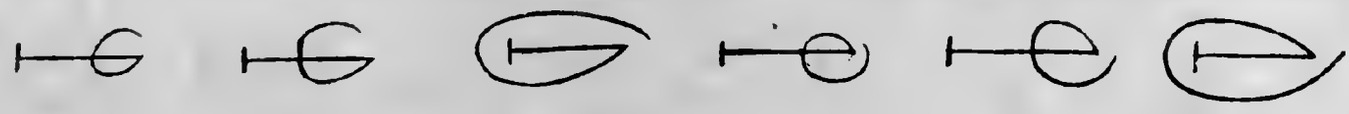
You will know when the Arm moves by an arch'd Line, mark'd C D, drawn from that which represents the end of the Arm, which shews the Figure the Wrist makes in moving, as from C to D.



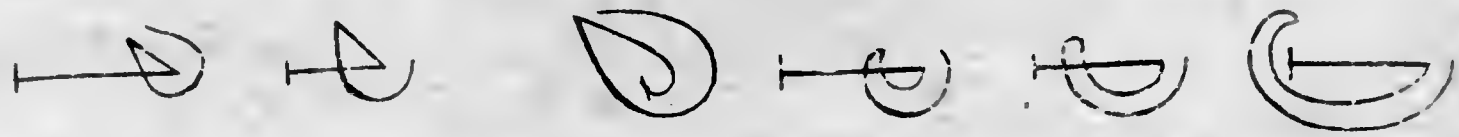
The Movements of the Arms are to be perform'd two ways, upwards or downwards; upwards from the Position of the Arm below, or downwards from the Position above.

The Motion of the Arm upwards, is when the Arm which is open or extended, closes (in approaching) to the Body ascending, and the Motion of the Arm downwards, is when the Arm which is clos'd, opens or extends it self descending.

Examples of the Movements of the Arms.

The Motion of the Wrist upwards.	The Motion of the Elbow upwards.	The Motion of the whole Arm upwards.	The Motion of the Wrist downwards.	The Motion of the Elbow downwards.	The Motion of the whole Arm downwards
					
The Wrist moving round upwards.	The Elbow moving round upwards.	The whole Arm moving round upwards.	The Wrist moving round downwards.	The Elbow moving round downwards.	The whole Arm moving round downwards.
					

The Wrist moving round downwards.	The Elbow moving round downwards.	The whole Arm moving round downwards.	Double Movement of the Wrist upwards and downwards.	Double Movement of the Elbow upwards and downwards.	Double Movement of the whole Arm upwards and downwards.

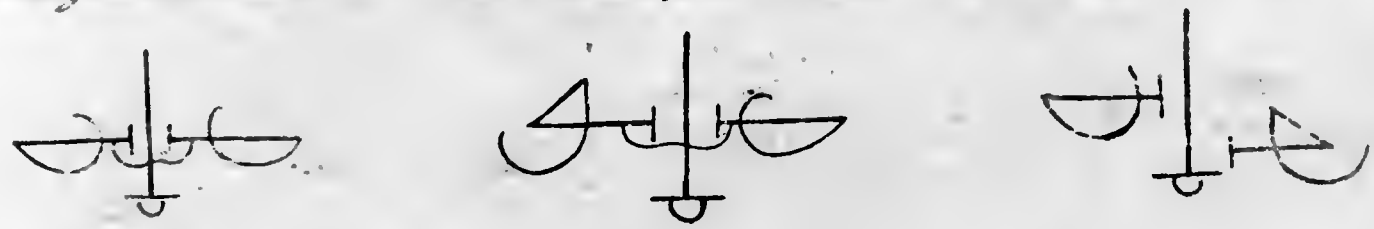


The Arms *may either move both together, or one after the other; you will know when the* Arms *are to move together, by a* Line *or* Tie *drawn from the one to the other; and when there is no* Tie *they are then to move one after the other.*

The Arms *may either move alike with the same Movements, as when both* Arms *either open or extend themselves together or close or approach each other at the same time.*

Or they may move contrary one to the other, when the one opens, and the other closes.

Both Arms moving together with the same Motion.	Both Arms moving together with a contrary Movement.	Both Arms moving one after the other, first the right and then the left.



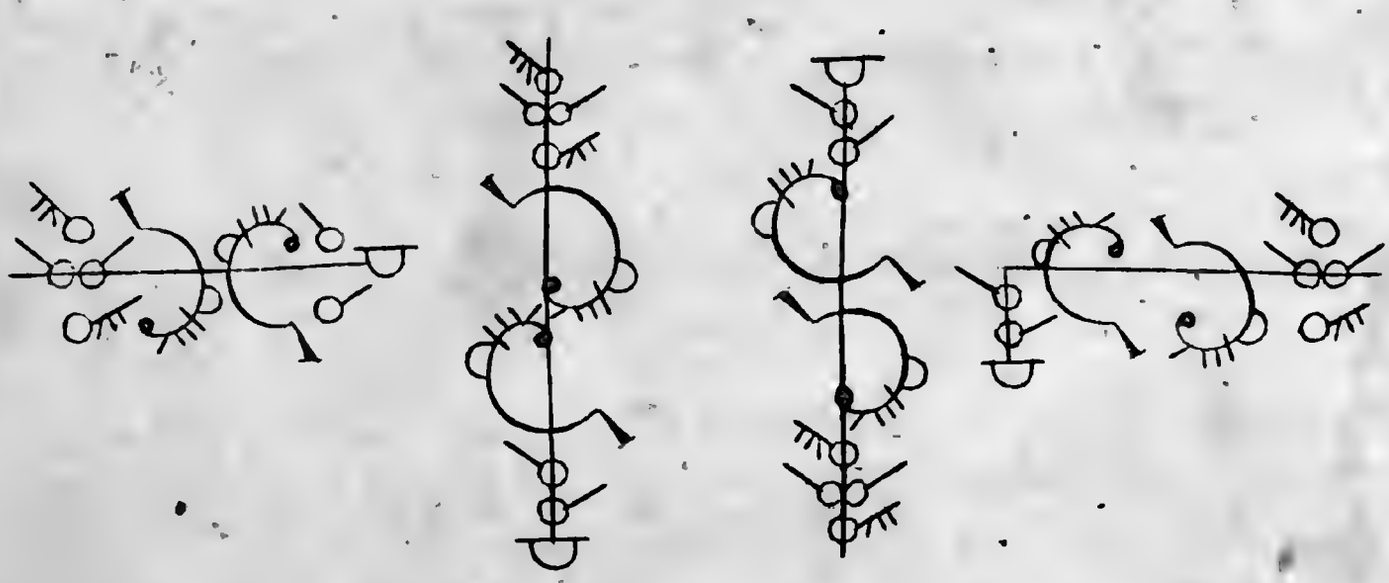
Some Rules to be observ'd in writing of Dances.

You must observe in what part of the Room *the* Dance *is to begin, and there place the beginning of the* Tract; *then trace out the* Figure, *and mark therein the* Position; *then describe the* Steps, *as I have shewn in the foregoing Examples; and if you find any Difficulty in writing any of the* Steps, *you must make use of your* Table *of* Steps; *and in finding the* Step *you have occasion for, you ought first to consider what* Step *it is, whether* Courant, Coupee, Bouree, Bound, Contretemps, *&c. Suppose, for Example, the* Step *to be a* Bouree, *turn then to the Table of* Bouree *or* Fleurets, *and having found the* Step *you want, observe after*

what manner it is describ'd, and then write it down in your Dance.

On the Top of each Page, on which your Dance is describ'd, you must prick down as many Bars of the Time, as there are Bars or Measures in the Dance.

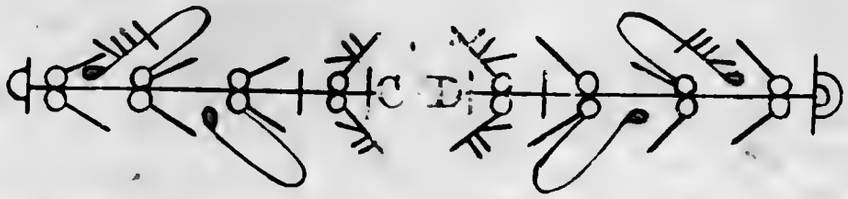
Altho the Tract serves generally for the explaining the Figure, of the Dance yet it often happens that many Steps are to be perform'd in the same Place, and then (as I have shewn before) the Tract is to have regard only to the Steps. This Tract is only a borrow'd Tract, and which may be drawn any way as shall be most convenient. As for Example, from A to B, altho the Tract is drawn out in length from A to B, the Dancer nevertheless removes not from A, which may also be well understood by the Steps, which are from A to B, which can only be perform'd in the same place.



You must observe at the end of each Page, the place where the Dancer finishes, and to what part of the Room the Face directs, by which means you will readily know where to place the beginning of the Tract in the following Page; and so continue from Page to Page, to the end of the Dance.

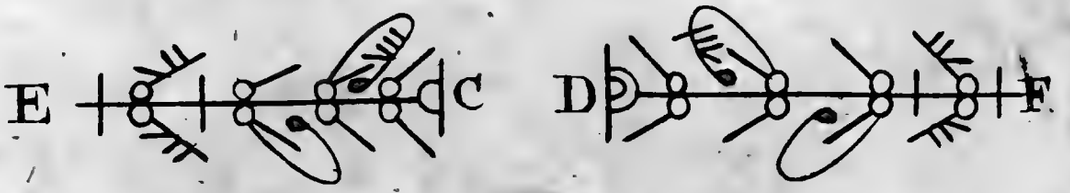
But if in the beginning of a Page, two Dancers should happen to be close together; and some Steps to be perform'd in the same place which Steps cannot be conveniently describ'd, neither

on one side of the other, and that the Closeness of the Dancers will not admit of advancing of the Tracts one towards the other; you must then be oblig'd, instead of placing the Tracts at C D, to retire as far back as will be necessary to describe the Steps, so that the Steps may end at C D.



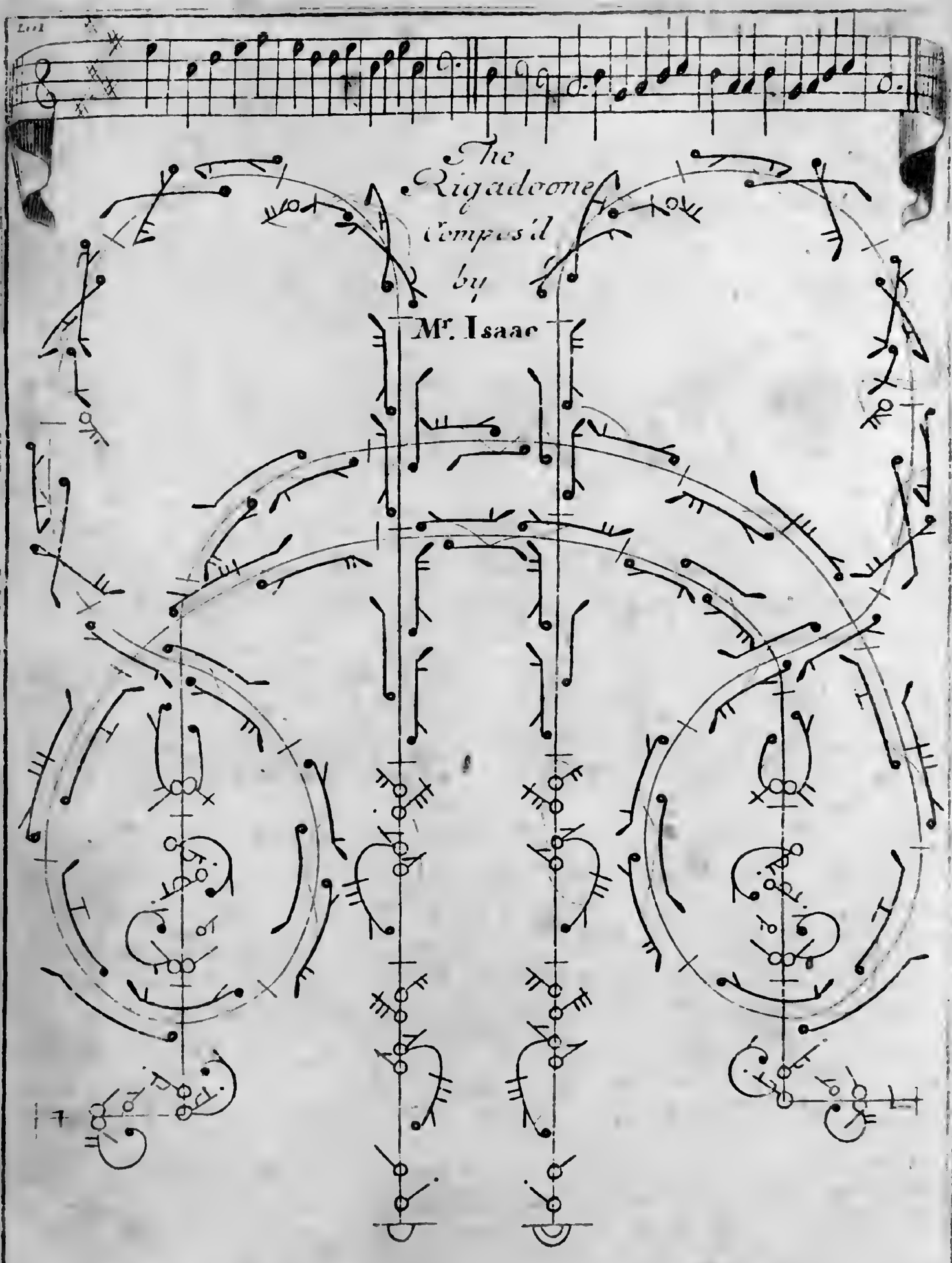
Or else the contrary may be done, by placing the beginning of the Steps at C D; and instead of describing the Steps one towards the other, they must seperate, as from C to E, and D to F.

You will find these are perform'd without the Dancers moving out of their Places; and both these Examples are equally good, in considering only which agrees best with the Figure of the Dance that follows.



If in the Dances in the second Volume, you find some of the Steps longer than others, you must have no Regard to them as to their Length, in the Description of them, but judge of their Extension by the Distance of Positions, (as I have already shewn, in the Termination of the Steps, in their Positions;) so that You are not to conclude any thing from the Length or Shortness of Steps.

FINIS.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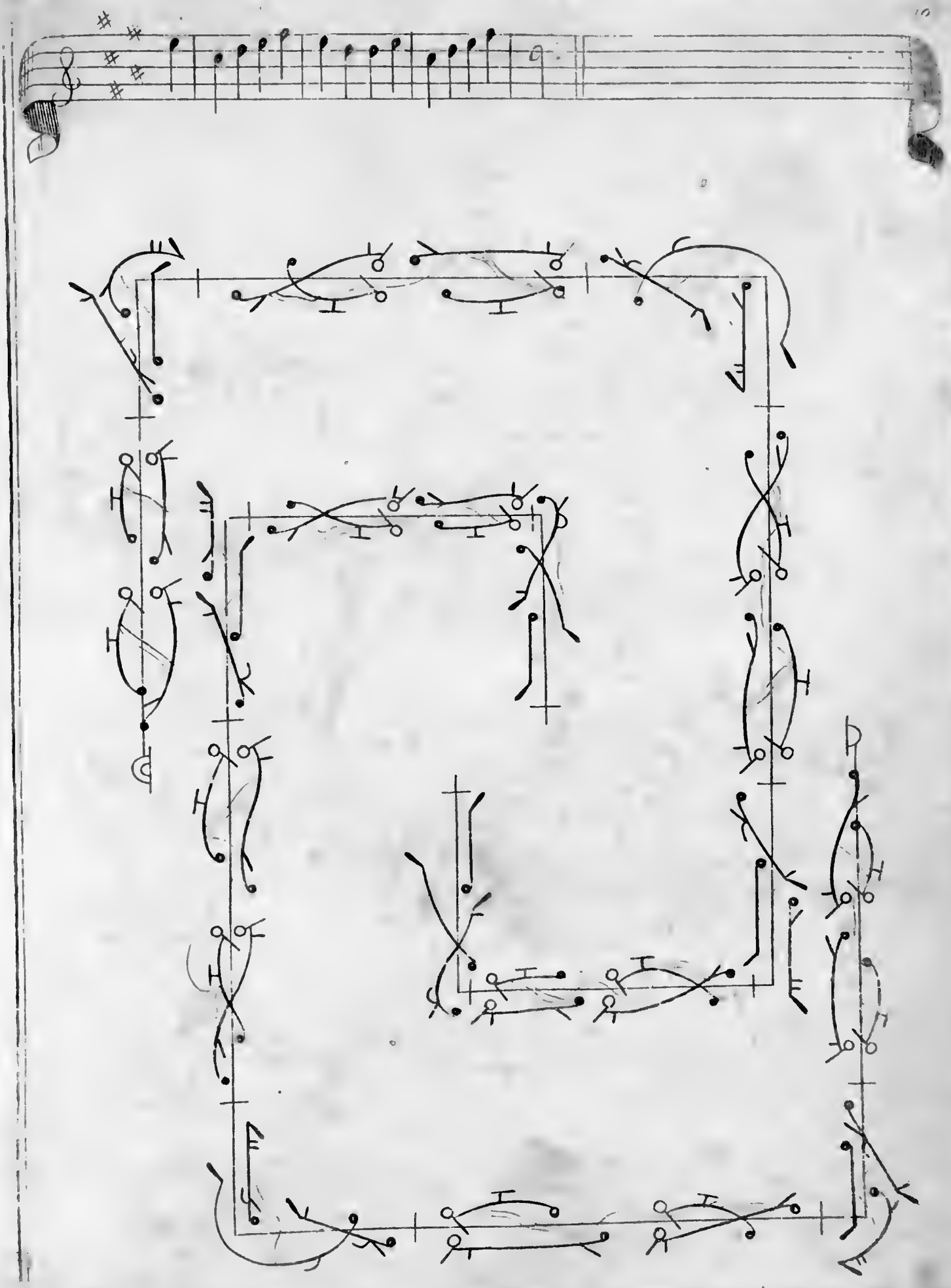

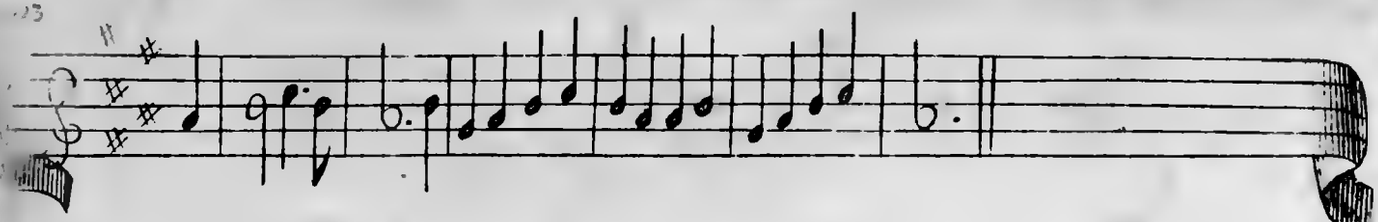

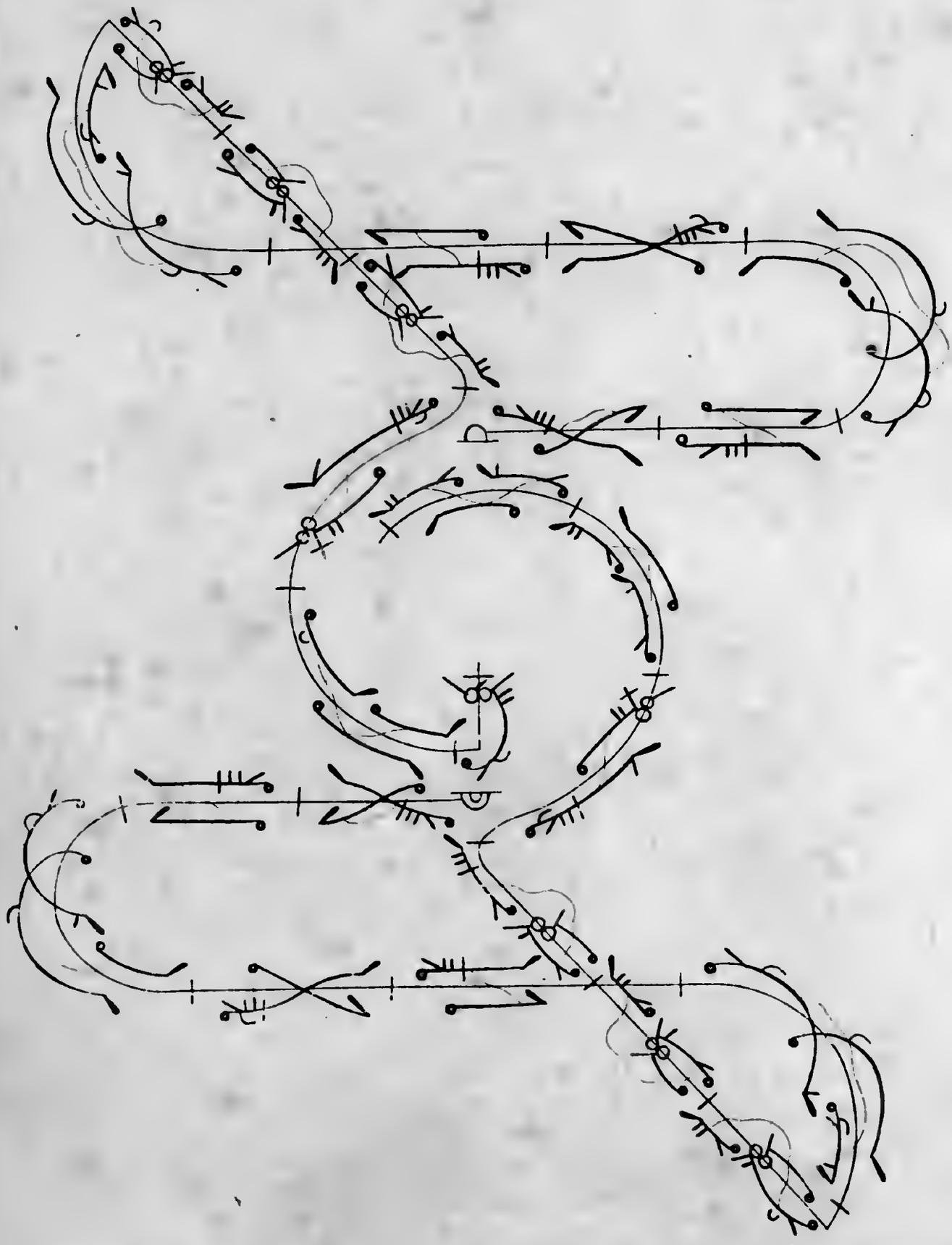

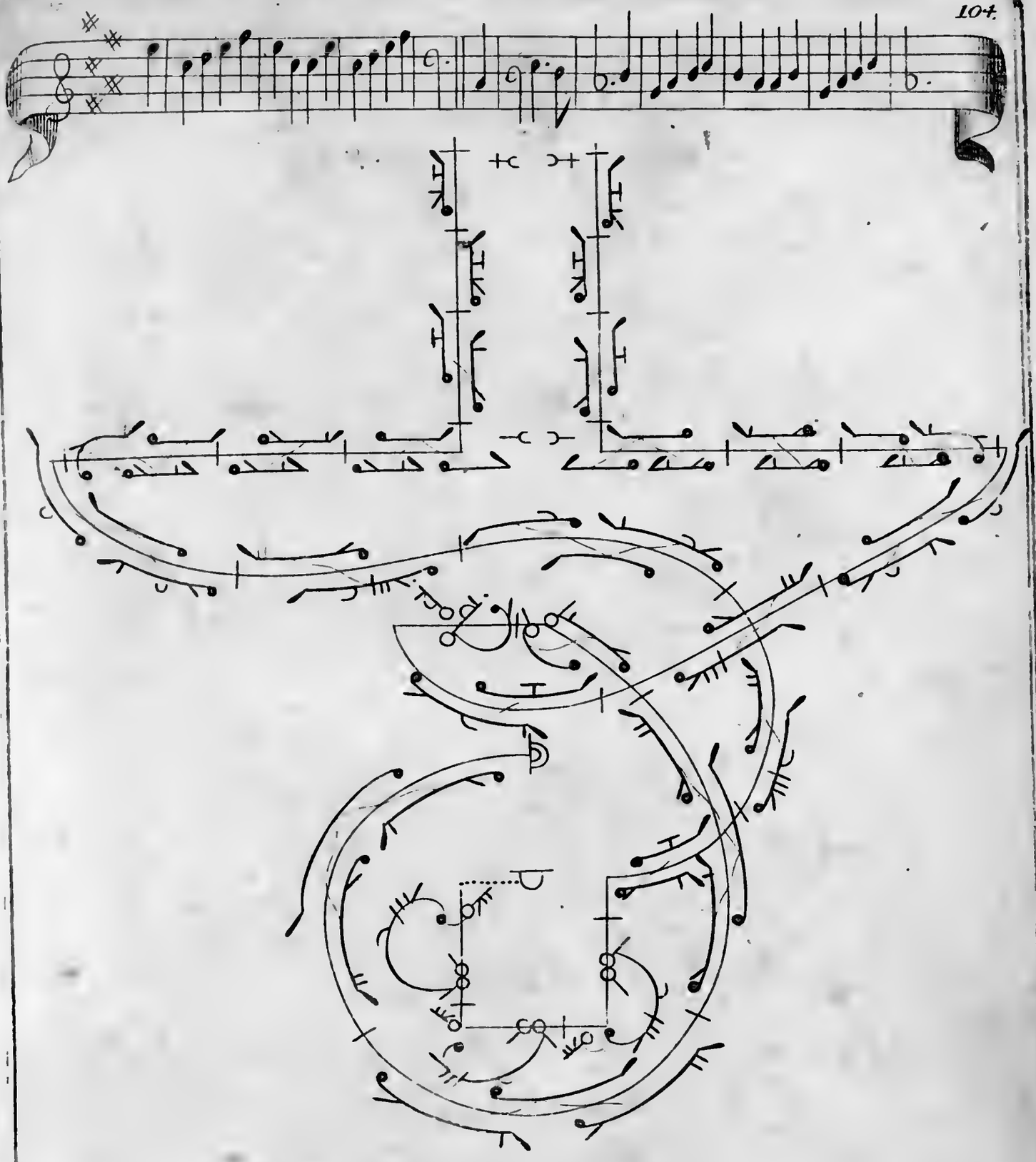

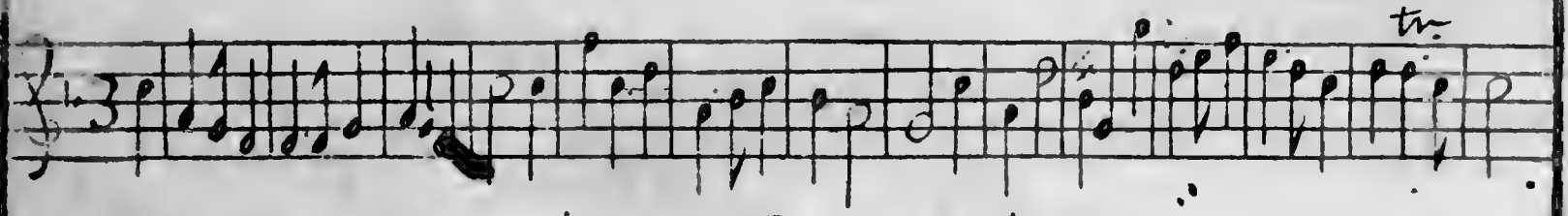

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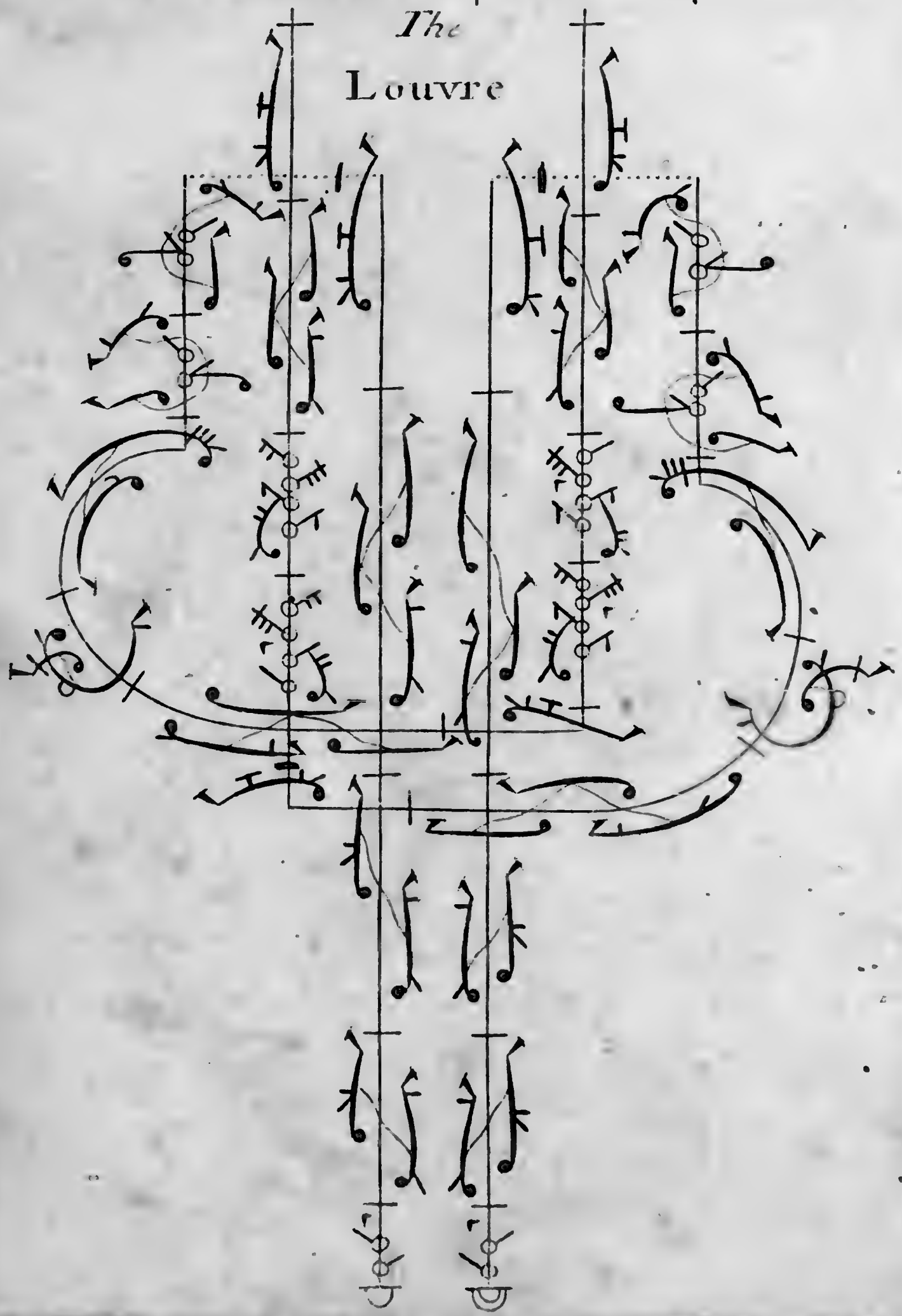

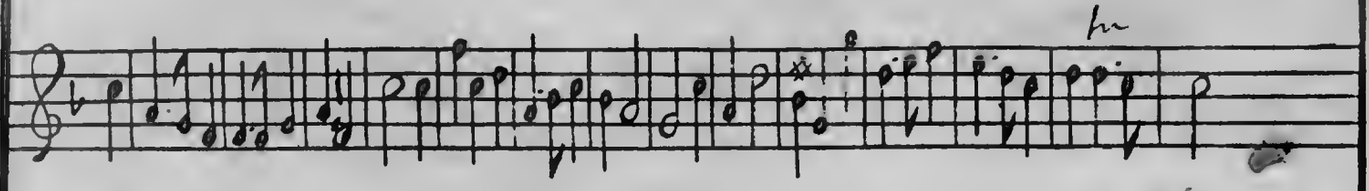

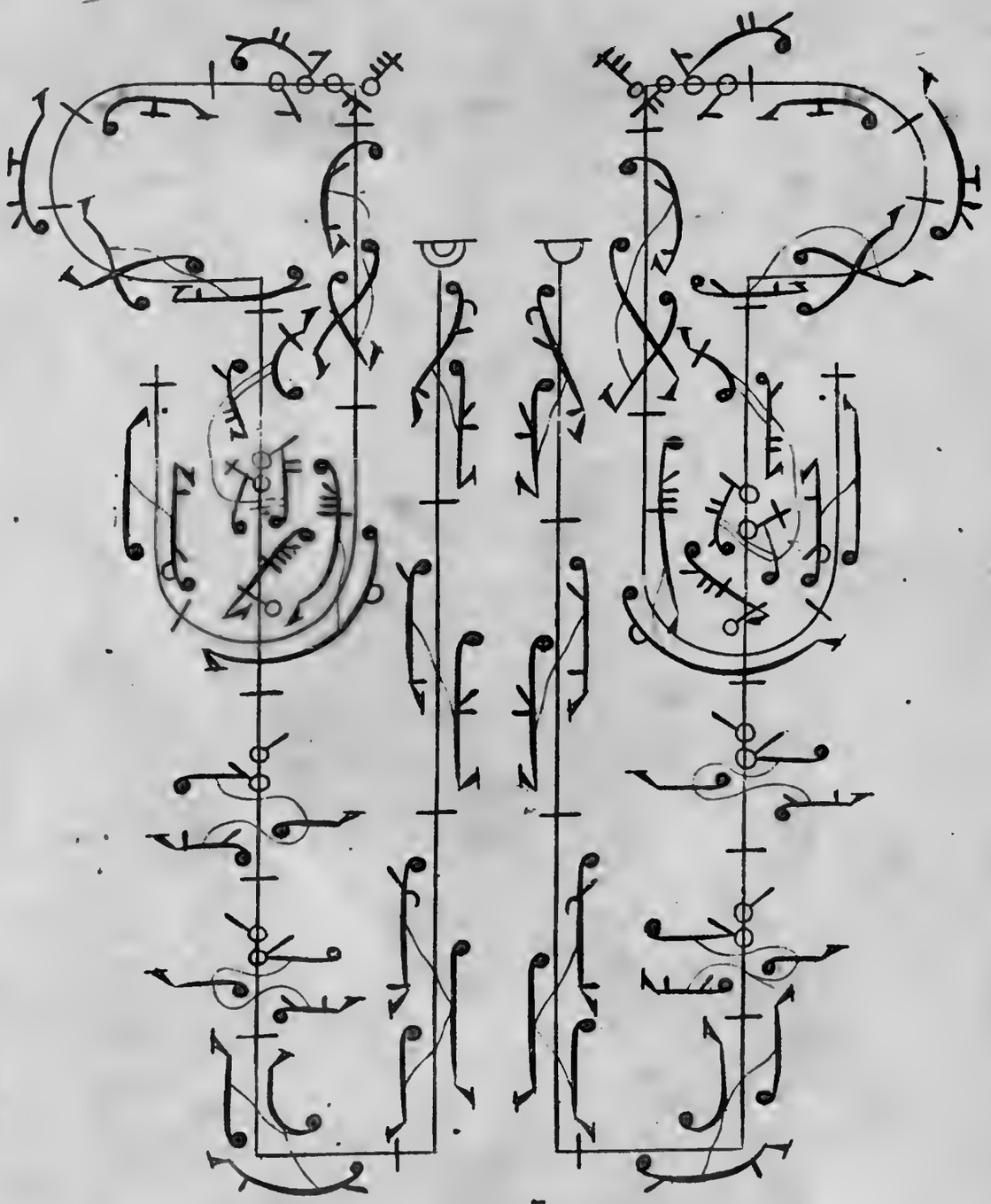

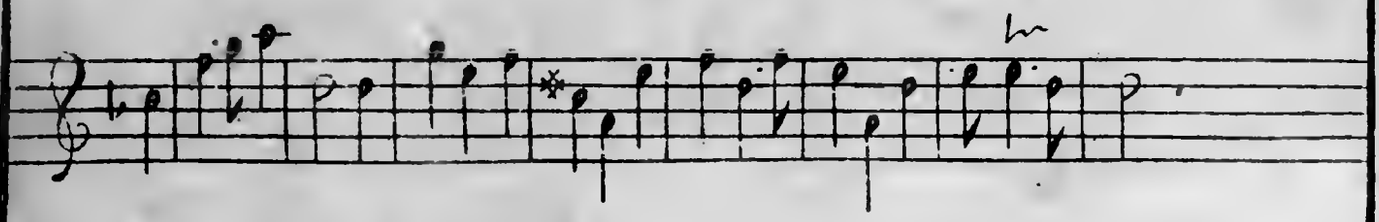

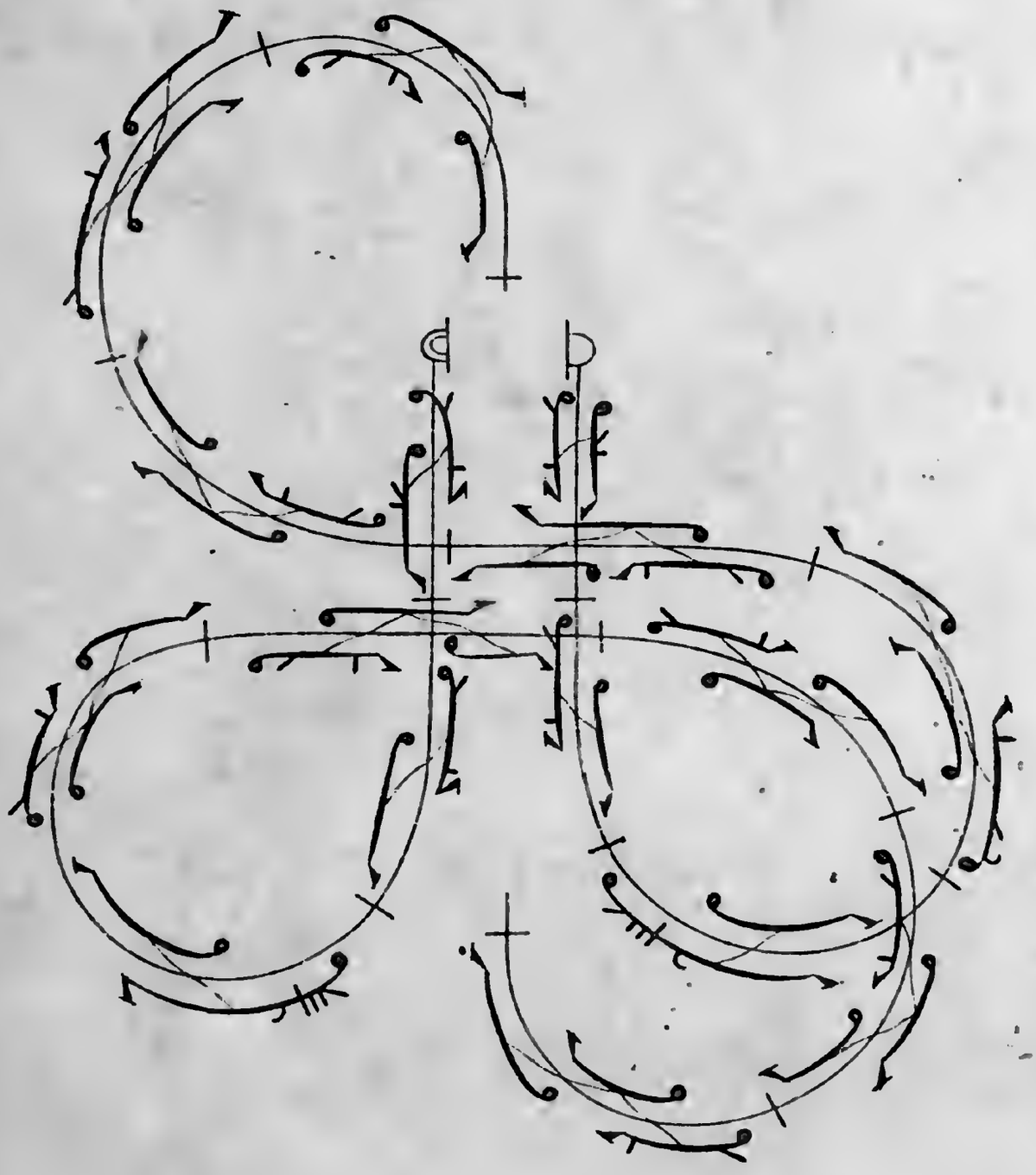

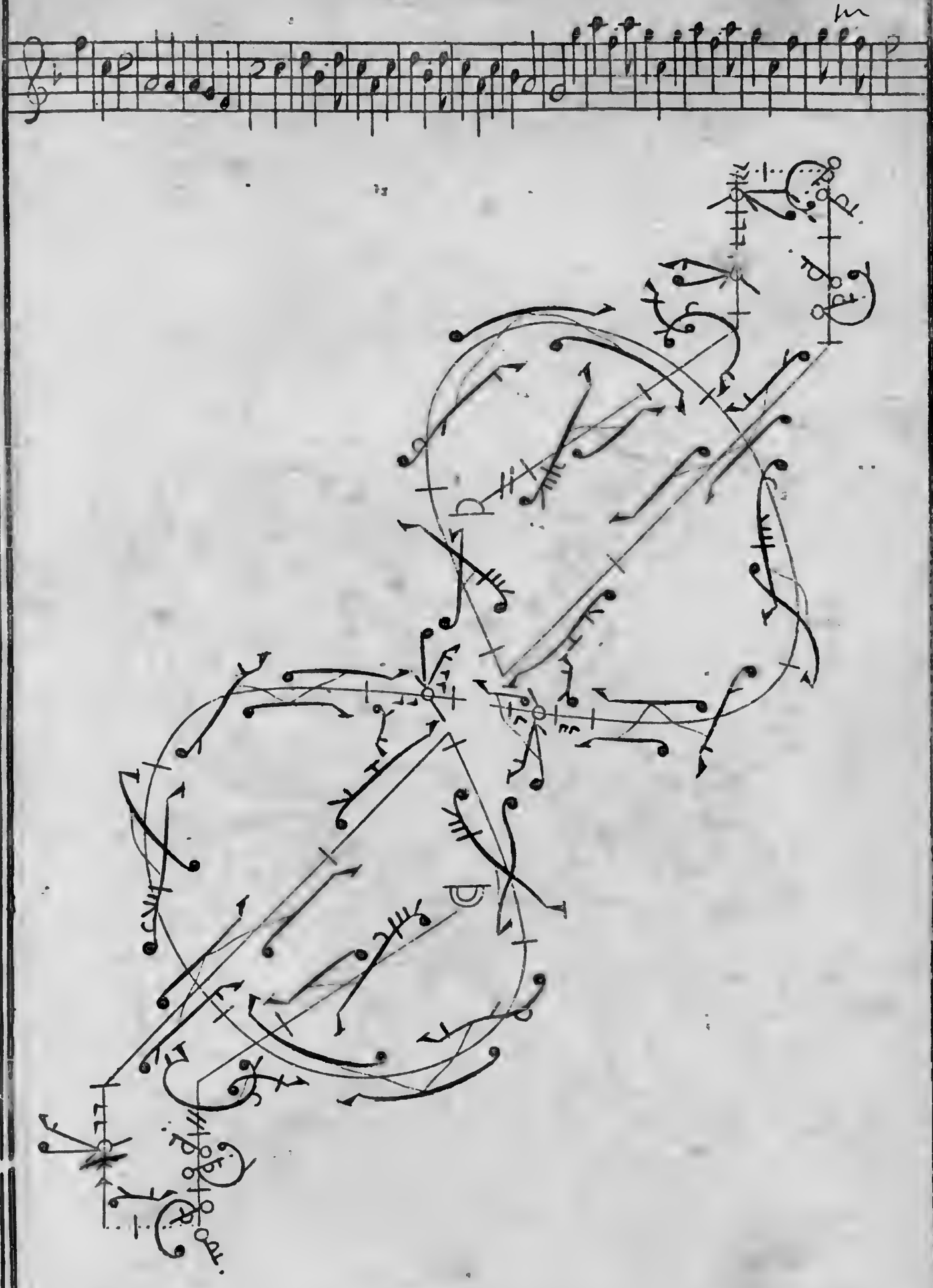

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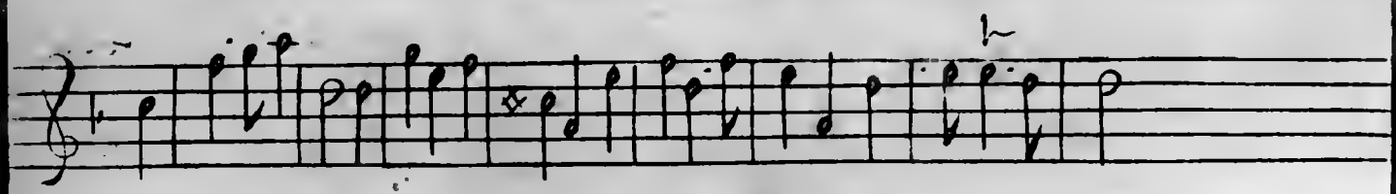

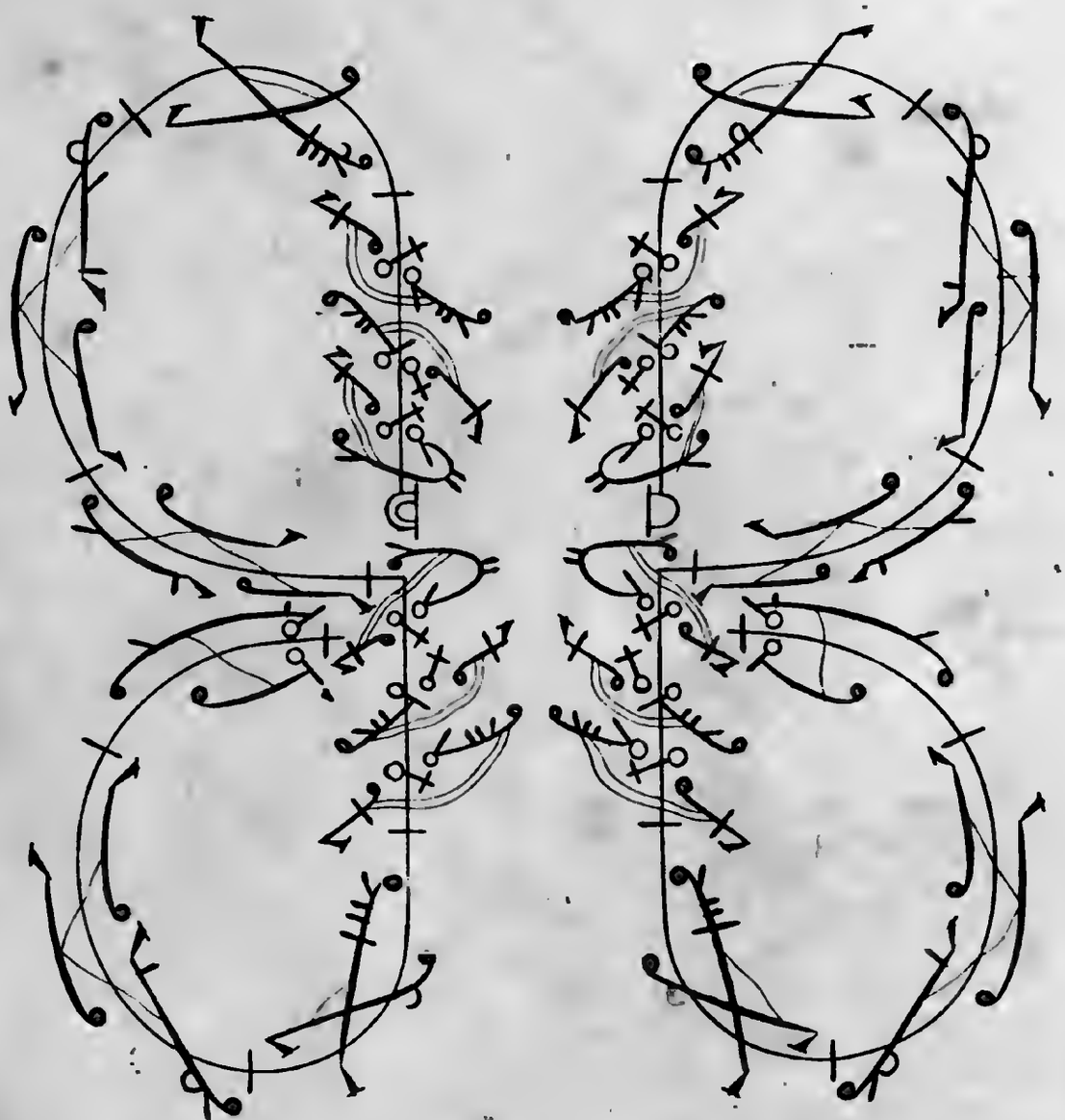

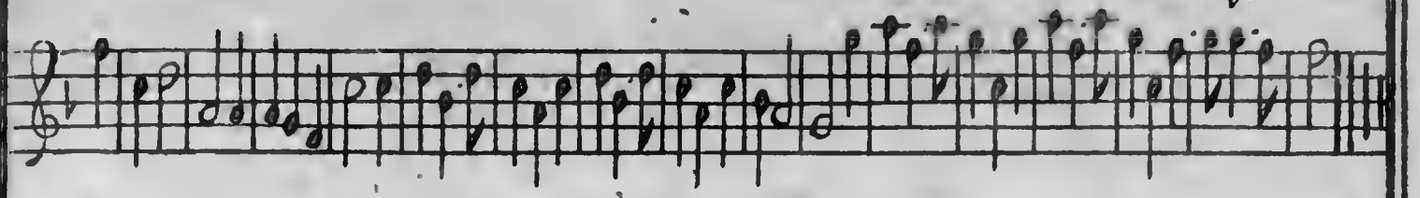

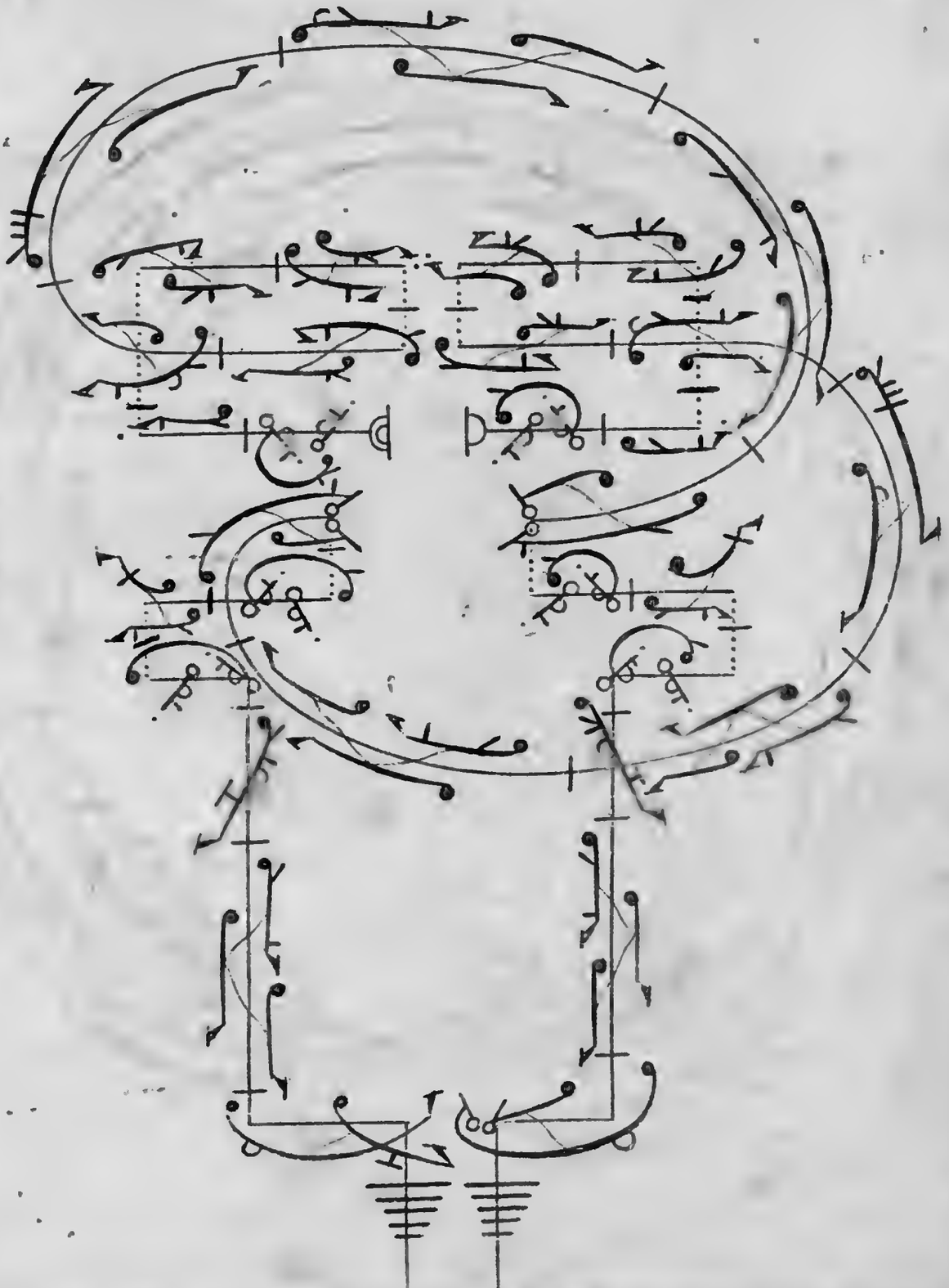

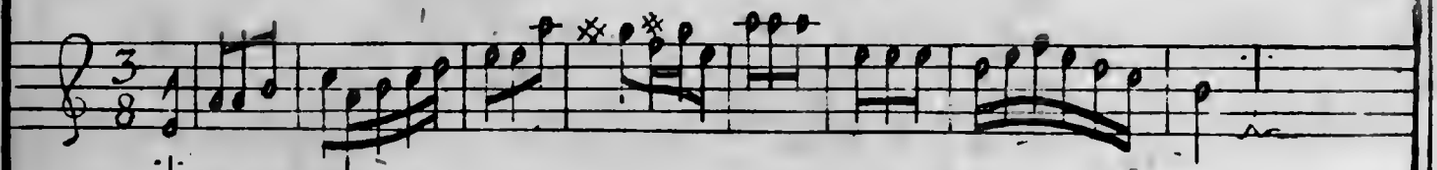

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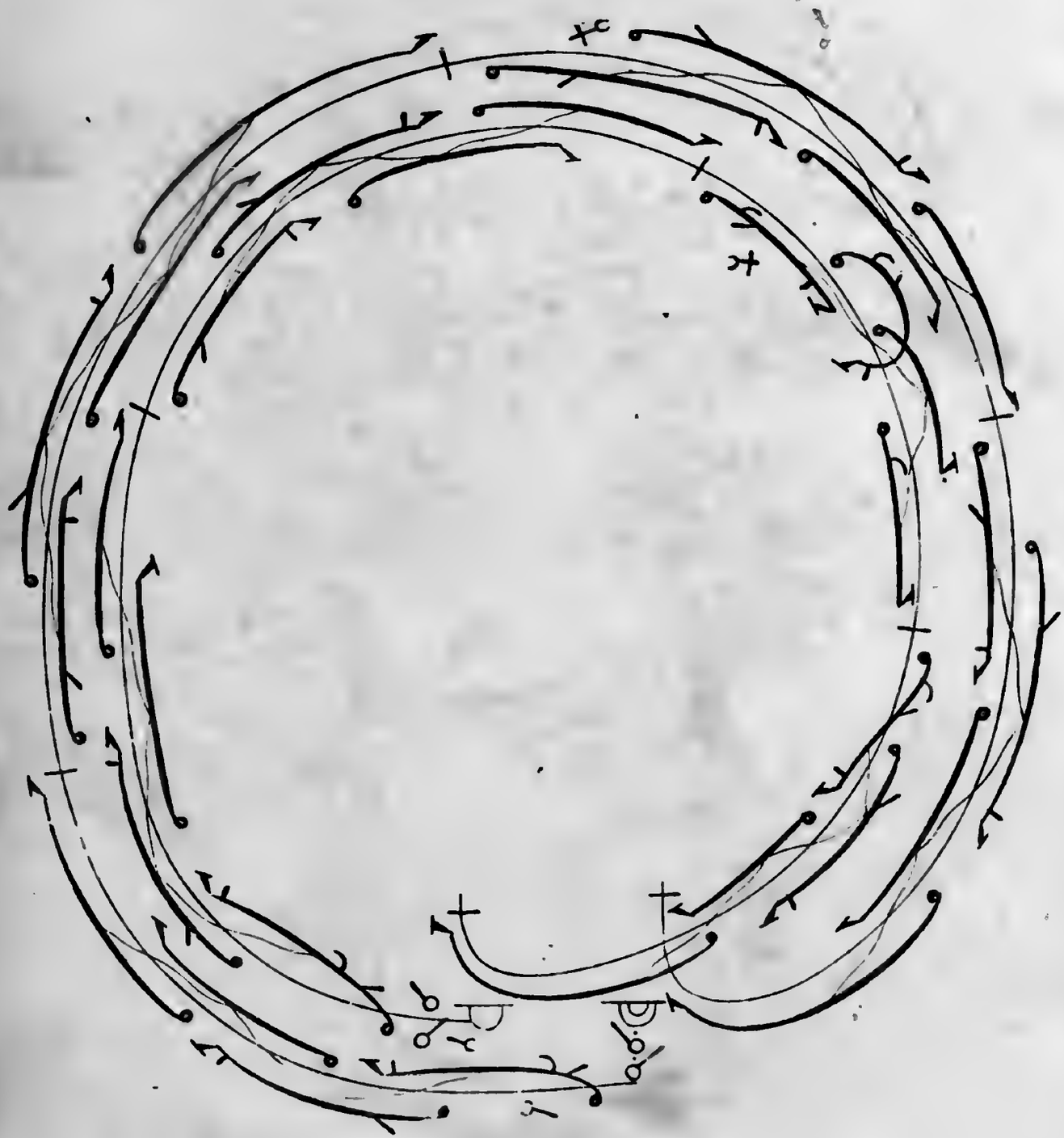

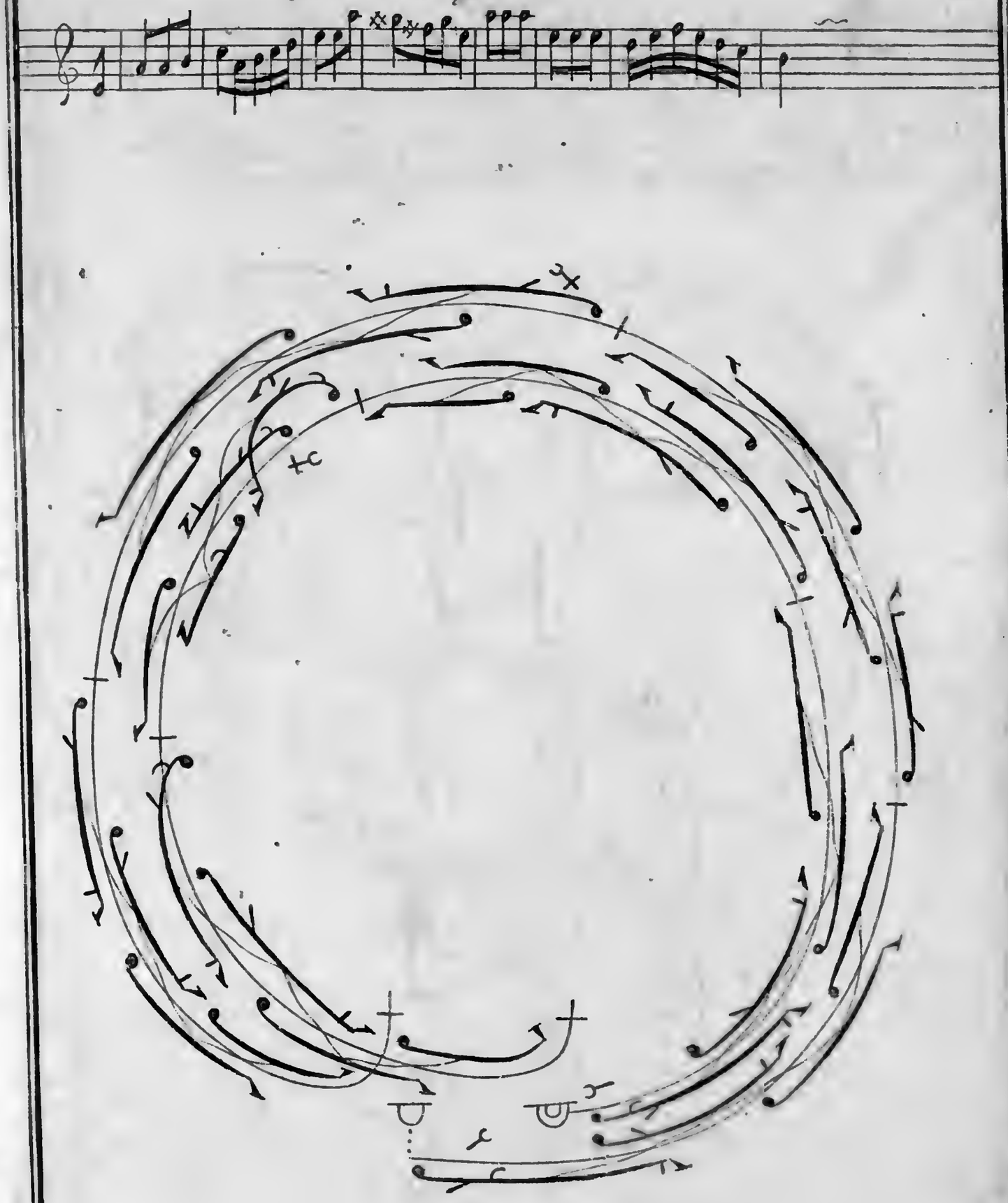

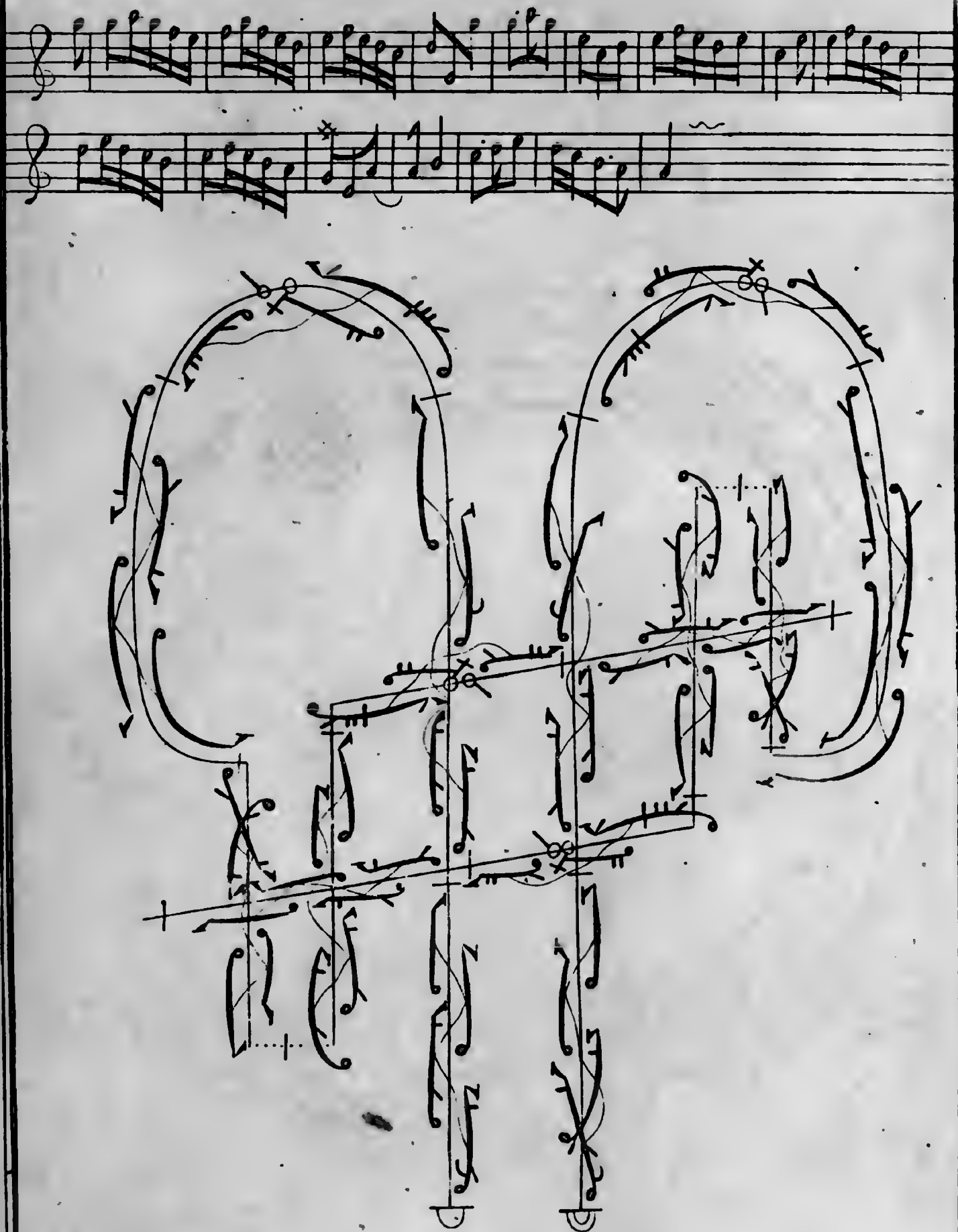

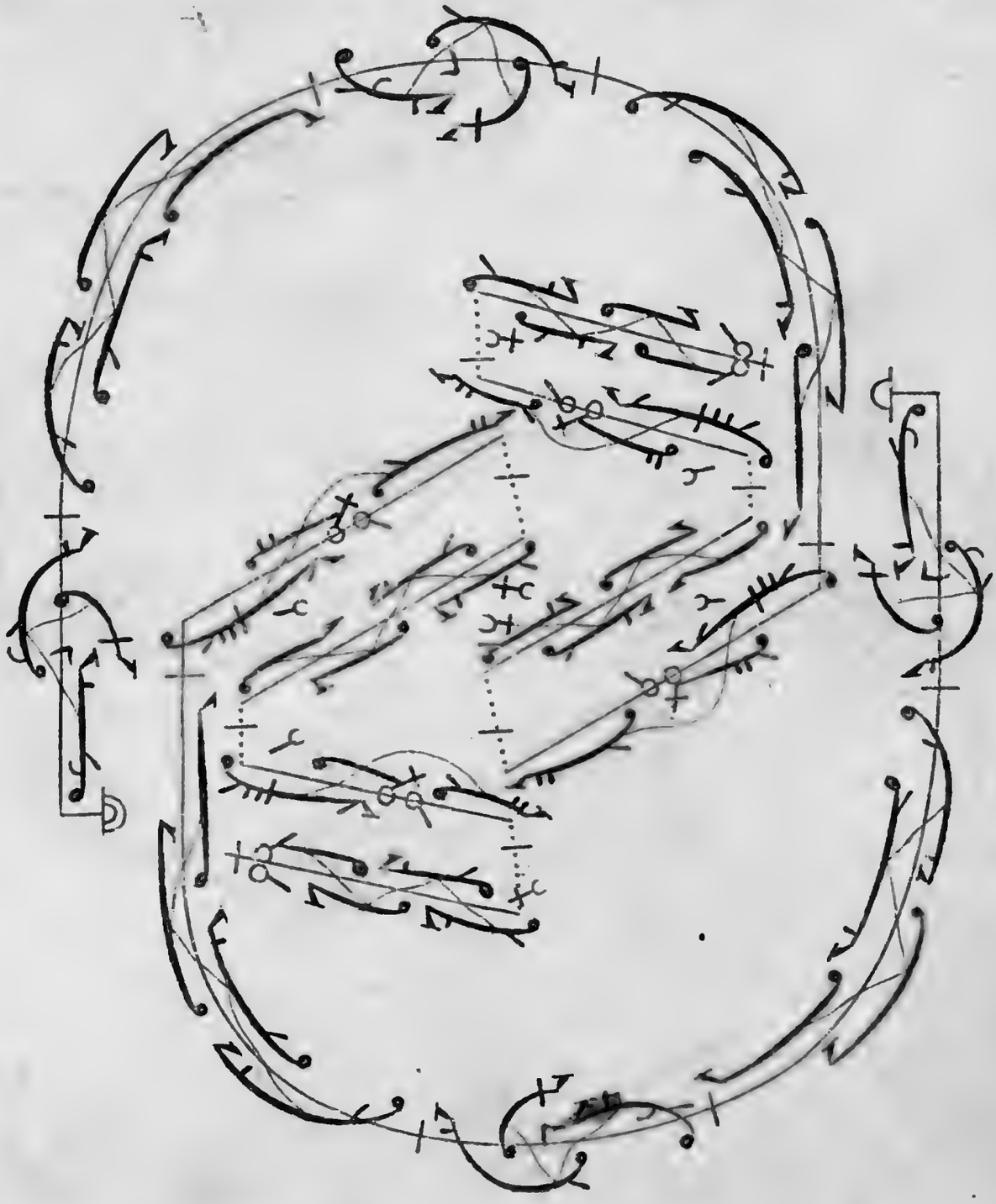

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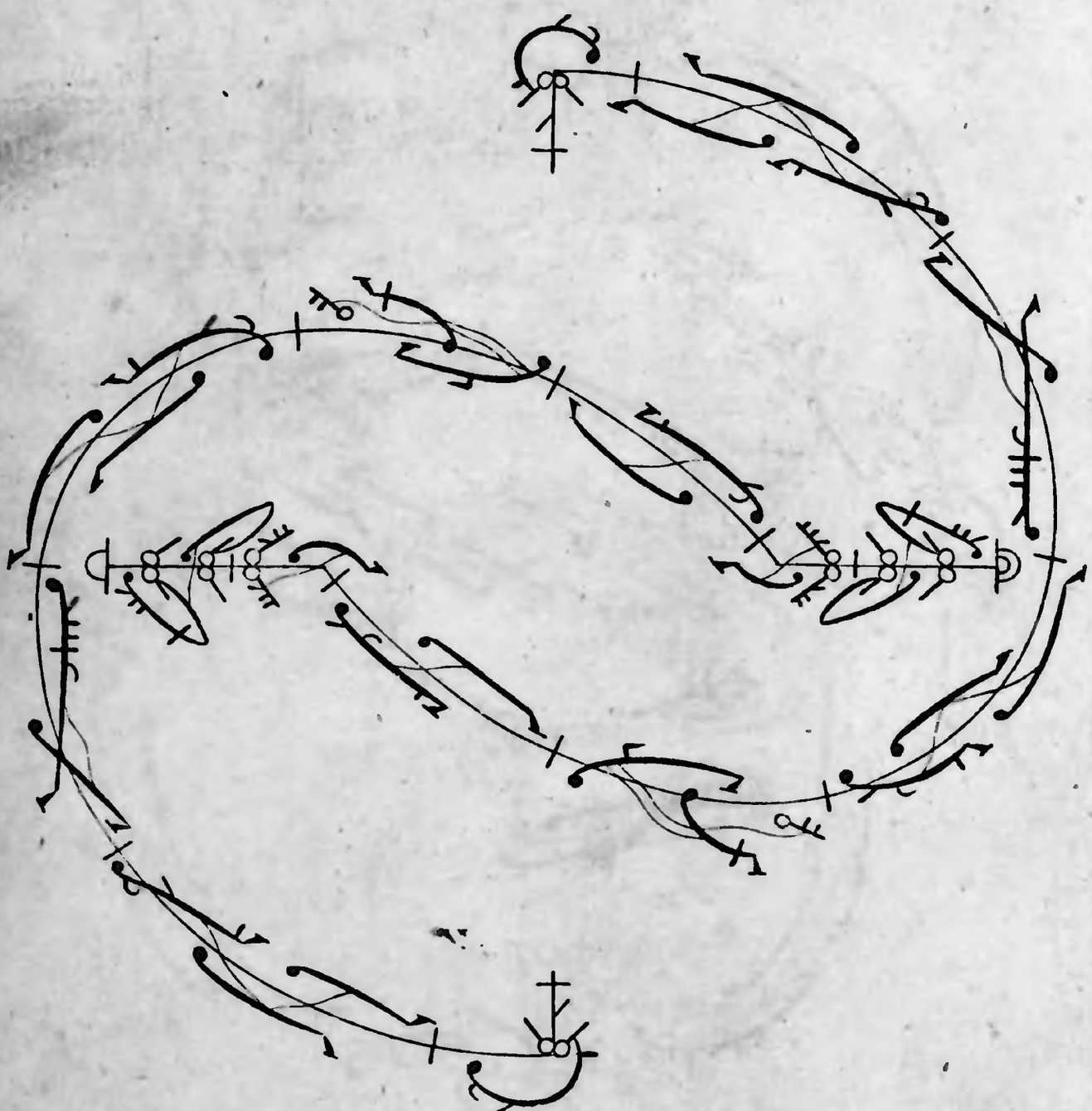

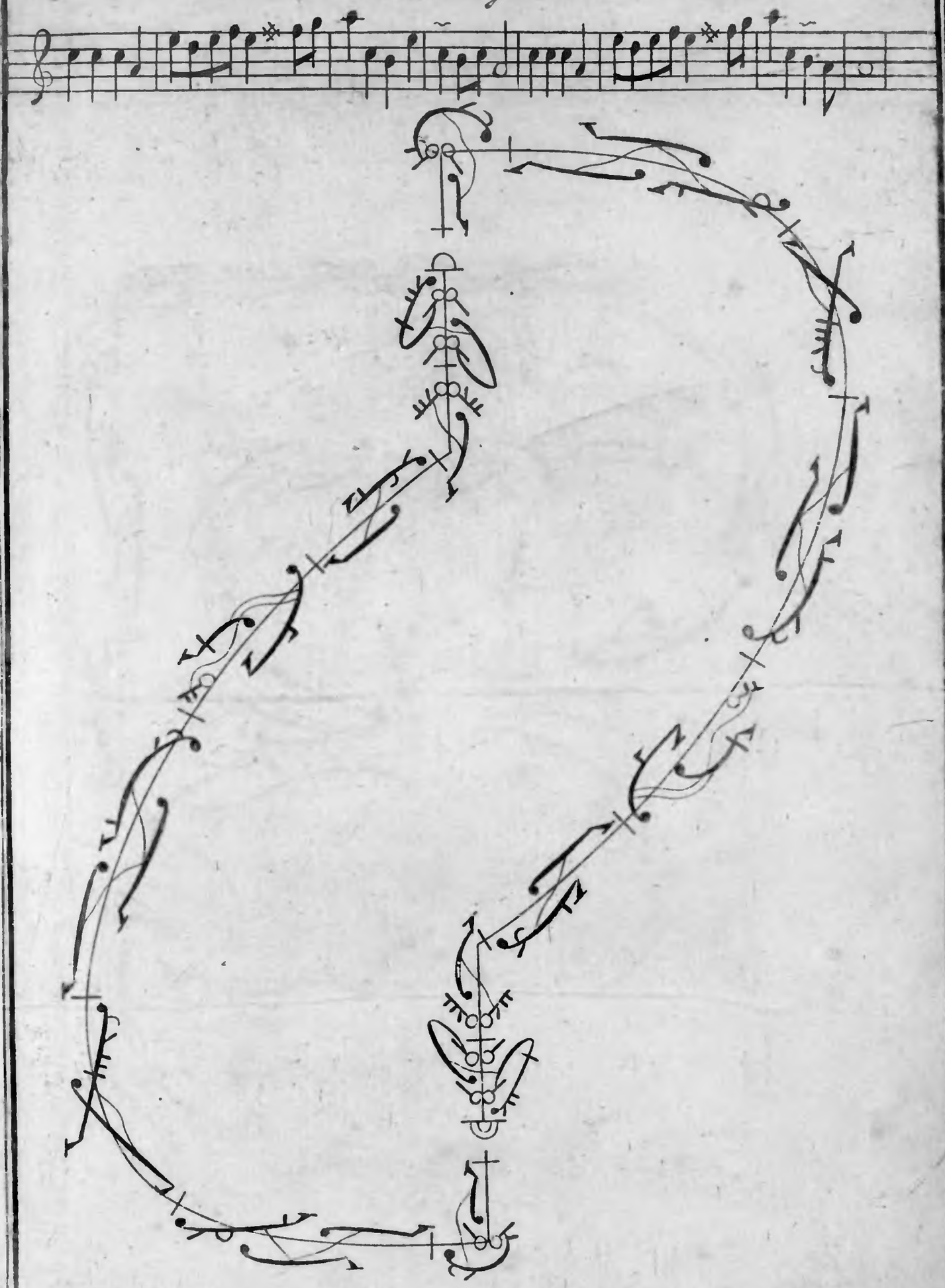

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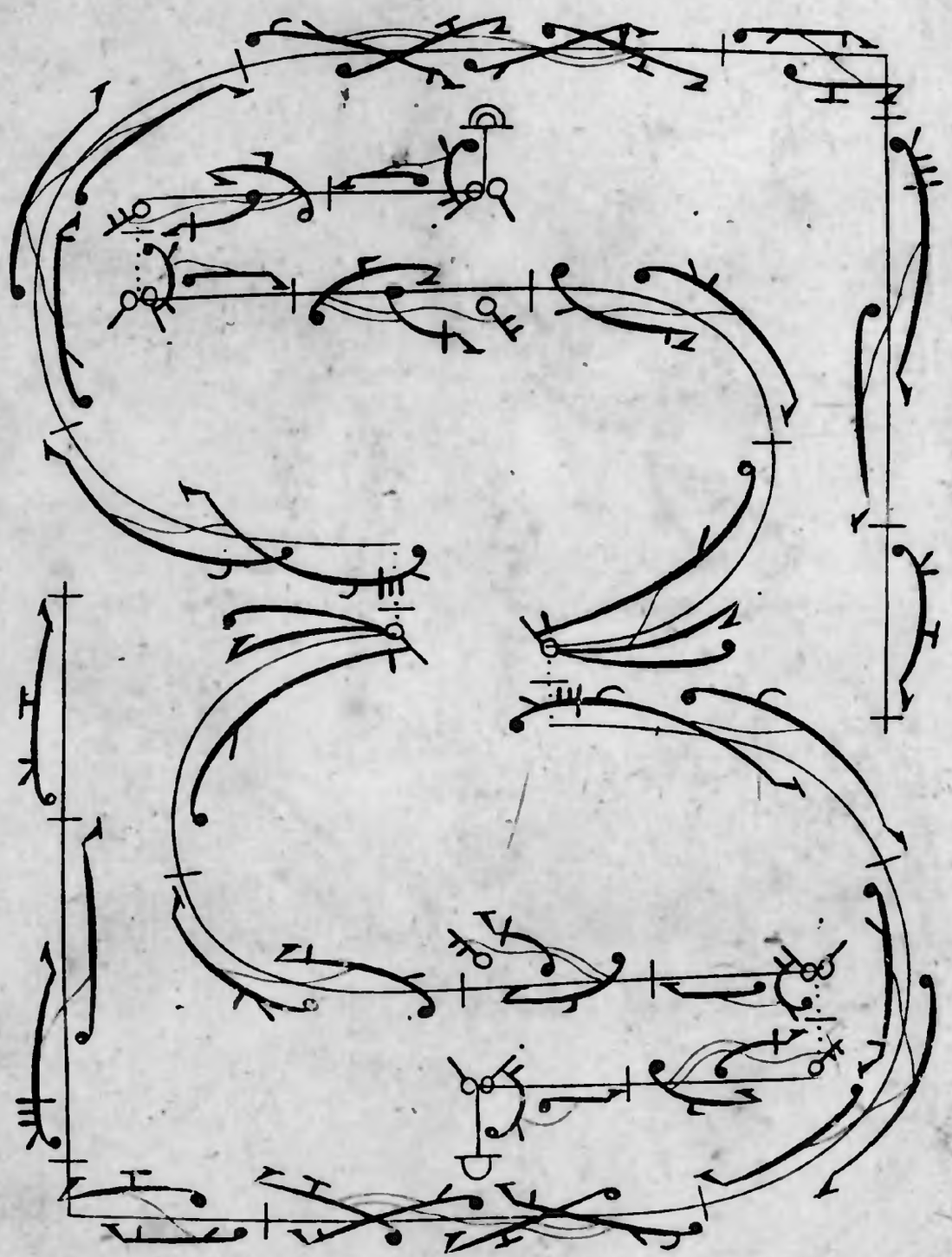

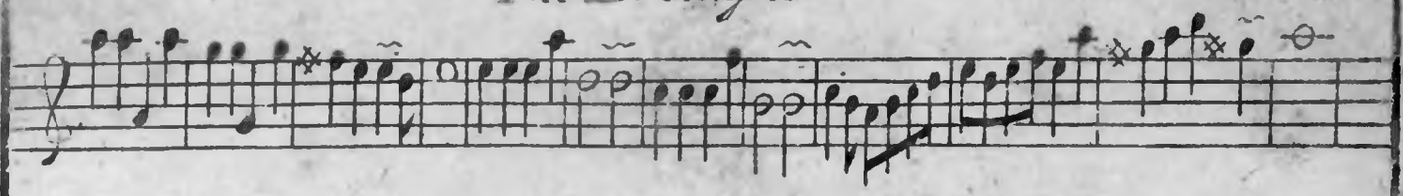

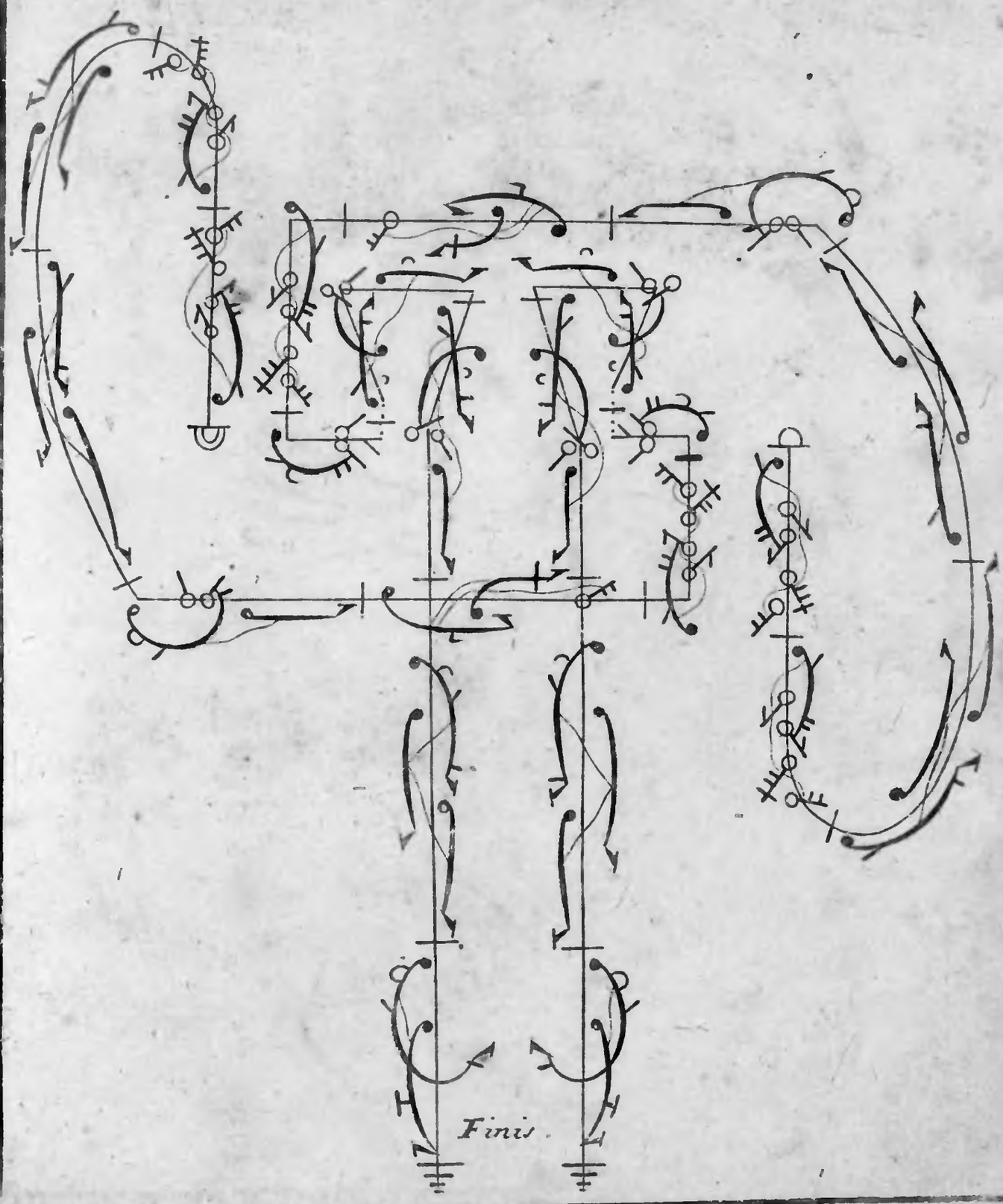
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